

HUGUES GIBOIRE

Interview with Ninja Theory Studio's Art Director



JOAN OF ARC

>>continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI

RIO GRANDE

>>the Making of Rio Grande by Andrey Yamkovoy

VACANT PLANET

>>an interview with Chris Neuhahn

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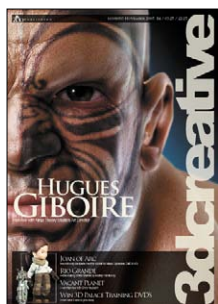
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WELCOME
to the 3rd issue of
3DCreative Magazine
A digital publication
for CG creatives
around the globe.

3DCreative Magazine focuses on techniques, tutorials, interviews, articles, project overviews and galleries. We have news and reviews too but we find that these topics are best covered by the online news and CG sites that thrive on daily updates. Our magazine will focus on becoming more of a timeless resource for artists to turn to again and again whether you view it from your screen or choose to print it off.

TECHNIQUES AND TUTORIALS

This issue, in a continuing trend for 3DCreative is even bigger than last month's issue, 84 pages, not including the Massive Joan of Arc Tutorials by Michel Roger, which is a big selling point for many. In its 3rd month re-written for Maya, Lightwave, Cinema 4D & XSI, the Joan of Arc Tutorials are available to

3DCreative magazine customers free, as an extra download. Please follow the instructions on page 54 to get it now! Plus, if you are new to 3DCreative then don't forget that you can get the previous 2 parts of the tutorial by purchasing the last 2 issues. 3DS Maxer's are treated to the 3rd and final part of Richard Tilbury's 'Corridor Series' (Which is not a dull as it sounds!), The making of 'Rio Grande' by Andrey Yamkovoy and the 2nd part of the modeling for Karabo Legwaila's 'Porsche 356'.

INSPIRATION

Hugues Giboire is Creative Director of Ninja Theory Studios, and has kindly taken time from his schedule to offer advice to all in this interview, which completes the 'Careers in 3D Computer Graphics' series of articles.

Interviews with James Ku, Jorge Baldeon and Chris Neuhahn of Vacant Planet fame, complete an amazing month of interviews. The inspiration continues with our galleries showing a selection of 'Ten of the Best' recent digital works.

INDUSTRY

10 years on and the CG Movie Industry is

thriving after the release of Pixar's Toy Story, we celebrate by taking a look at the imminent release of the 10th Anniversary Special Edition Toy Story 1 & 2 DVD set.

ABOUT US

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. This magazine is our first project which we are hoping with the support of the community will build into a great resource and a highly anticipated monthly release. The 'Support of the Community' is an interesting point, where a 'magazine for 3d artists' is not an original idea, the marketing and distribution of this magazine as far as we know is a first. It follows the principle of traditional magazines that are sold on news stands and in many outlets but being a digital downloadable mag the many established web communities on the net are our outlets and newsstands. To obtain information on how you can become a 3dcreative reseller, or to view the list of 3DCreative Mag supporting sites, take a look at the 'About' section on page 87, and we look forward to lasting and successful partnership with these CG community sites.



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Interview

AN INTERVIEW WITH JAMES KU

Hi could you tell us a bit about yourself?

My name is James Ku. I'm a professional CG artist working in the gaming related industry. I'm 26 years old and live and work in the Boston area. I've been doing CG for almost ten years now, though for four of those years I was at university and didn't get to do as much CG as I would have liked. Now I work for a small company called Whatif Productions developing content for our next gen realtime engine.

What first got you started in 3D?

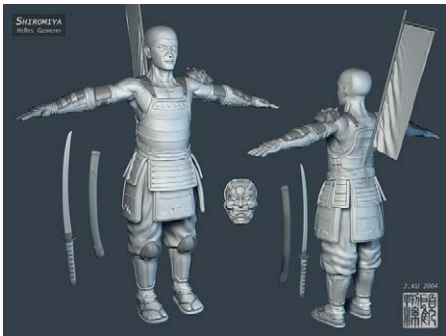
I first got into CG in high school when I was about 16 years old. My school participated in an engineering competition called US FIRST (it's just called FIRST now). It was a competition designed to promote engineering



to high school students by pairing them up with a company or university to build a remote controlled machine to play a game, usually something like placing a ball into a basket etc. Anyway Autodesk was a big sponsor and gave every team a free copy of AutoCAD (version 11 then) and their new 3d software at the time – 3D Studio Max v1.0. I was in charge of helping to design the parts that we needed to machine so I first did 3d modeling with AutoCAD but soon I moved to using 3ds max and have been using it since. It's been really wild to see how 3ds max has matured from 1.0 to its current incarnation as 8.0.

You majored in Biology Johns Hopkins University and then went to pursue a career in 3D. What do you think you would have done if you didn't choose the career that you have?

Well I think I should start by saying that I'm Asian, Chinese to be exact. And I think that many Asian kids would agree with me when I say that as an Asian child of immigrant parents, you basically have 3 choices in what you're going to do when you grow up, you can be a) a lawyer, b) a doctor, or c) some sort of engineer. Anyway Asian parents (especially immigrant parents like mine) are obsessively concerned with the success of their children.



They indoctrinate their children from a very young age to choose, what they perceive to be, stable high paying jobs. The mistake that they often make is equating money with stability and happiness. This indoctrination was mainly why I decided to do a biology major at Johns Hopkins University and to try to go to medical school. Anyway, back to your question, to be honest I have no idea what I would have done if I didn't choose doing CG as a career. The options were quiet bleak to me. Hopkins is one of the top 15 universities in the United States and back when I graduated I knew I didn't want to go to school anymore. I had seen in my four years how there was basically no sense of cooperation between all these brilliant hard working kids. There was only the idea that for one person to succeed another had to fail. They often dress this idea up by using words like "grading

on a curve" or "Gaussian distribution" and "standard deviations", but don't be fooled, the way it works is that for every person who does well another person has to fail. I was definitely done with that. So it was either more of the same in medical school or graduate school, or I could go work at some biotech company. The problem is, without a PhD, at those companies basically you're just a lab monkey. You clean test tubes and turn knobs on a machine that's probably worth more to the company than your life. At the time I was lucky enough to have met someone who helped me to get an internship at a game company, Big Huge Games. I met some great people there

I learned quite a bit there, not about CG, but about working at a game company. It was there that I realized I could do CG as a career. It wasn't much of an option after that; I had to make it happen. One of the best things about Big Huge Games was that the artists let me sit with them when they were reviewing demo reels. I saw just how brutal that could be and saw the level of work that I had to be doing to break in. So after that I spent 3-4 months working 80 hour weeks to develop my demo reel. It was risky; I spent my entire small life savings from summer jobs in high school to support myself while I completed my reel. After that it took another few months of





interviewing and finally I got my job where I work now. To be honest I'm not sure there was much of a choice. I think we just are who we are, and there's only so long we can pretend.

Do you think that you have a better understanding of the way people, animals and insects move and how to model them by having majored in Biology?

No, not really. Studying biology at most major universities really means you are studying microbiology, or better yet biochemistry. You don't really spend any time studying animals or how they move, what you end up doing

mostly is chemistry. Memorizing the names of enzymes and proteins and studying how different chemical reactions and functions allow for life on a cellular level. When you think of biology as an undergraduate major, don't think cheetahs running on the prairie, think giant textbooks on how DNA replicates itself. I would say that the only thing I learned at university that applies to what I do now, is how to be hardcore about working. The university was filled with the top students from all over the country and competing with them to do well taught me what being hardcore and disciplined was really about. It taught me that

it's a cold world we live in and that to succeed you have to be willing to put in the time that others can't or won't. I remember there was this one kid who would take all his books and a pillow and an alarm clock to the library that was open 24 hours a day 7 days a week. He would go on a Friday night and you wouldn't see him again till Sunday night. Competing with someone who was that hardcore taught me the discipline that I try to apply to what I do today.

Did you enjoy teaching people about modeling and would you like to do more?

Yeah, it was definitely fun to teach a little bit of 3D. I had a chance to teach a little bit at the Maryland Institute College of Art and it was really nice to be able to see the ideas that the students would come up with. It was nice to help them realize their ideas in CG. I gave two



or three lectures and sat in on a couple of lab hours so it wasn't teaching regularly, but what I was able to do definitely appealed to me. I could definitely see one day teaching CG at an art university, though I'm sure I'd be the professor that everyone hates and fears J.

What part of 3D do you enjoy doing the most? The initial design/concept of a character or the modelling?

I would say that I really enjoy sculpting and painting. I guess that's not very specific, but it's not necessarily a phase of a project that I enjoy the most. What I love the most is when you're so into a project and your concentration is so complete that the world just fades out around you. I love putting on headphones

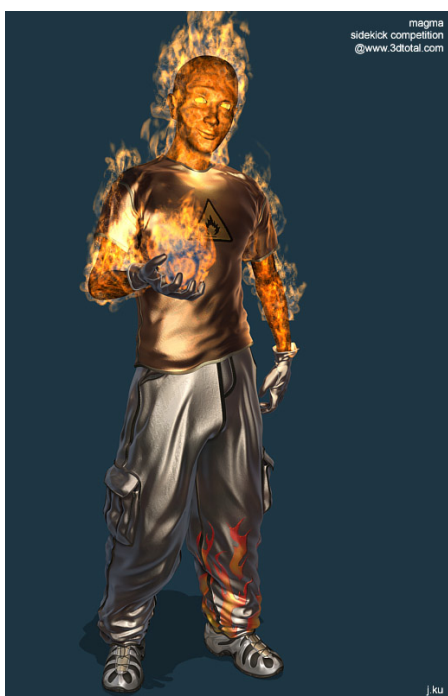
and listening to music while I work, I think it helps to isolate me from what's around me and helps me to concentrate. I guess people talk about "zoning out" to enter a trance-like state, I guess for me the feeling is more like "zoning in". It's almost as if you're not the one making the work, but the work is making itself through you. I find with modeling and painting especially that I can capture this feeling very quickly after I start working.

Which do you prefer to do, High Poly modelling or Low Poly modeling?

Well I think sculpting is sculpting. I think low poly modeling and high poly modeling is really the same thing. Of course one has to be more conscious of triangle count to work in real-time

3D, but those limitations are constantly in flux and they are somewhat trivial compared to the fundamentals. The things that are relevant about modeling are things like form, proportion, balance, silhouette and expression. Those things are just as challenging to get right in the world of high poly as they are in low poly. Also something to note is that high poly is quickly becoming a part of realtime game art as well. With modern day engines that are capable of complex lighting and using normal maps, it is becoming more and more necessary as a game artist to be able to do the high poly modeling that those normal maps will be derived from. I would say that any artist who is going into the gaming industry and thinks that they won't ever need to sculpt hi





resolution geometry is kidding themselves. I think we're seeing that the emphasis is shifting from beautifully painted textures with painted in lighting to more dynamic lighting working in conjunction with normal maps generated from beautifully sculpted geometry. I think games like Doom3, Farcry, and the demos for Unreal3 are great examples of this.

What would be your ideal job?

I don't think there is such a thing as an idea job. I guess ideally I would just disappear into the mountains somewhere and live in a cave

with some badass computers and a T3 line J. I think every artist would rather just work on their own projects than to work on a project that someone else dictates. A very close friend of mine once told me that work is always going to be like work, there's always going to be some great days and some days where you wish you never got out of bed. The key is to find a job where it seems the least like work, but to keep in mind that there always will be those bad days. I've worked at a medium size company and a small company so far. I guess one day I'd also like to try to work at a huge



company just to see what that's like.

Where do you see yourself in a 10 years time?

Wow, that's a tough question. Judging by how little I sleep as is, I'm not entirely sure I'll be alive in ten years J. Nah I'm just kidding. Hopefully in ten years I'll still be as passionate about CG as I am now. I think CG is constantly evolving and changing, just look at a program like ZBrush for example. That program has really changed things in the industry. I certainly think there are other ideas out there that will change things as dramatically. I guess the best bet is to try to keep up with new tools and methods while at the same time practicing constantly those artistic skills that have nothing to do with technology. Hopefully I'll still care as much and work as hard as I do now on CG. Hopefully I'll have a great job working on cool projects. Hopefully I'll still be alive. But you know, none of that is promised. Nothing in life is promised, so I guess we'll see.

Who inspires you artistically?

I love classic paintings and sculptures. I love the paintings of Jean Auguste Dominique Ingres and John Singer Sargent to name a few. Their portraits are amazing. I'm especially fond of how pre occupied Ingres is with detail, in the face and in clothing. Their work really speaks to me, especially the level of craftsmanship. In sculpture I love the Italian classic sculptors like Gianlorenzo Bernini and Antonio Canova. When I look at their sculptures, it makes me want to cry to see such incredible finesse. The craftsmanship is so fine and it seems almost effortless, and yet all done in stone. There's no undo in stone you know J. I'm also inspired by a lot of contemporary cg artists and their work, though that list is far too long for me to list them out here.

What is one piece of advice you would give to any artist looking to get into 3D?

The CG industry is definitely not an easy one to break into. This industry, whether its film, TV, or games, seems very sexy so it attracts a lot of people. The competition is very fierce and I would say my best advice is to not give up, it sounds quaint for me to say that, but this world is filled with people who would love nothing more than to tell you that you'll never achieve your dreams. If you love doing CG then I think it will show, sooner or later it will show and good things will happen. The one other thing I'd like to give as advice is to keep the long view. Make sure you see the far view of things, the big picture. What I mean is, CG is like any other art, it's a life long pursuit. Don't perceive graduation from art school or getting your first job as the end of your artistic

development. It's just the beginning, don't stop doing your personal art and practicing in your spare time. I see so many artists who get their break in the industry and then from that point on, only do CG at work and then go home and spend the rest of their time in front of a TV or playing games. The longer you can stay hungry, the more you can treat every project like the first and the last project you'll ever do, the more you'll develop as an artist and the more your work will shine. My father once told me, the way to be a good man is to be forgiving with others and unforgiving to yourself, I think that's applicable to all things in life. Stay humble, stay working and best of luck to all of you. Thanks for taking the time to talk to me.

INTERVIEW : CHRIS PERRINS



carnivorous flora
j.ku

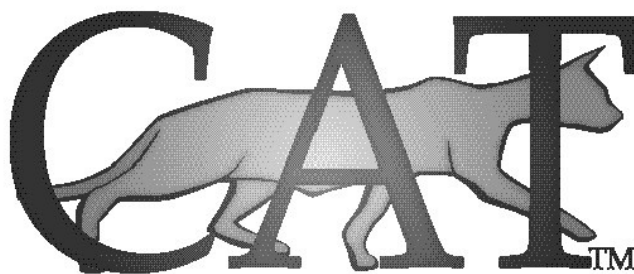
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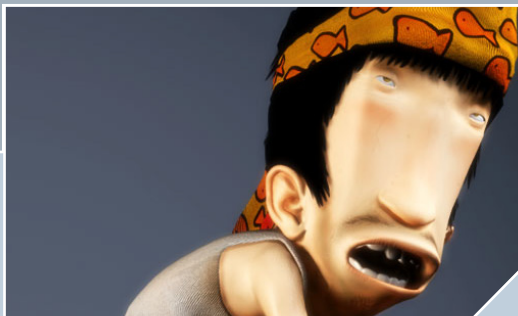
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CHARACTER ANIMATION TECHNOLOGIES



Interview

AN INTERVIEW WITH JORGE BALDEÓN

Hi could you tell us a bit about yourself?

Hey, my full name is Jorge Enrique Baldeón (A.K.A. JEB). Im 25 years old, live in Guayaquil / Ecuador / South America. I graduated in Graphics Designs at ESPOL University in 2004 and im about to get an Audio Visual Production degree also there. Currently Initiating my own mini freelance studio called ramp02.

What first got you started in 3D?

Its a little weird story because I used to hate 3D graphics. Always been a traditional artist (drew, paint, even sculpted a little in the old days) and I always thought that the computer did all the work, I didnt dislike computers in fact I have used Photoshop and Corel Draw



a lot but I didnt like the look of old chrome spheres 3D graphics. A couple of months before I started Graphics Design at college I saw that I had to take a 50 hour 3D class. I wondered what it was going to be like, I have never used this kind of thing before, so I went onto the web to see what I could find to try for free and be prepared for the class.

I found a little program called Anim8or (www.anim8or.com), its small but very powerful... you can do anything with it from modelling to final animation with a nice looking render. To my surprise 3D graphics gathered everything I liked of traditional art: sculpture modelling, 2D painting, photography techniques and if that wasnt enough I could make it move. I felt



like it was a natural step in my art learning curve. As I advanced my 3D knowledge I also advance in software. I went through some programs untill I settled for 3ds max, It was the one that felt more natural, Maya has great tools too, but i guess its just personal taste. All the way through college I practiced 3D as a hobby, while my classmates where learning photoshop lens flare I was doing my lk rigs, 3D taught me more about computer graphics than anything else. I Joined some 3D communities, meet some cool artists from all over the world After I finished and graduated I started to get calls from people that wanted me to work with them in animation projects, mostly TV commercials. So then I started my career as a 3D artist. Totally unexpected.

Where do you get your inspiration from to create your characters?

All over the internet, classic art, movies. Some of my favorite 3D artists are James Ku, Pascal, Wiro. Classic painting will always be an immediate source of inspiration for example Degas, Diego Velazquez, Ingres..to name a few. I know they have totally different styles from mine, but their art got me thinking. A mixture of all the world's art and the society I live in make me create stuff. People tell me I tend to mix totally cute stuff and make it evil, I guess thats a good view on what I do, I like the contrast.

Out of all of them, which one is your favourite?

I guess the Napalm Chicken is my favourite character, as it is for everyone else that has seen it. Funny thought, that it was one of my earliest models when I was totally new to 3D, im always thinking I could improve stuff in my models, but not that one, I wouldnt touch it. It was inspired by a salt dispenser a friend had in her house.



You used your characters Malo, Feo and Gordo in your very cool animation Squik, do you think you will do a follow up to it or do you think you will create another animation with some of your other characters?

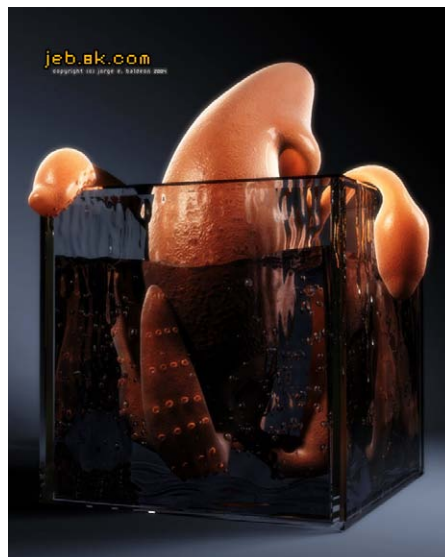
They were created for the animation, it was my graduation thesis. I decided to let them rest for now because I have a new script in the works for a new film I want to produce, this will be totally free so I can get to do whatever I want. I'll be sure to post it when it's done. Most of my other characters are gonna be merged into a game project I have started with a friend of mine (including Squik characters), I guess with time all of them will have their screen time in one way or another.

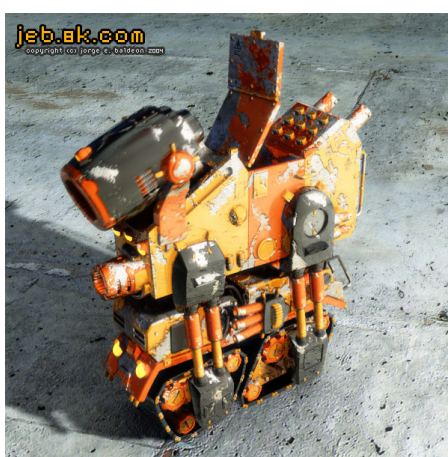
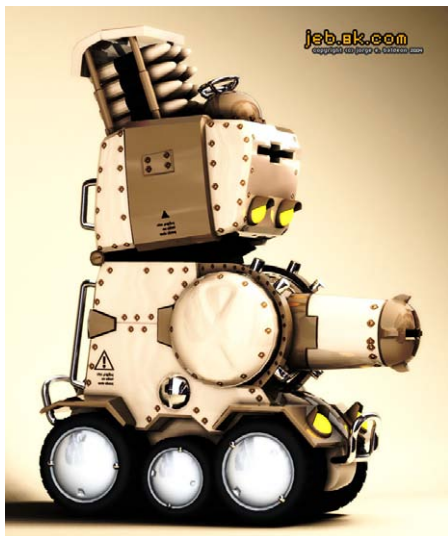
Do you think Malo, Feo and Gordo will go on any other little adventures?

Hopefully, if I ever get the chance, money and time, I would like to redo the animation with more eyecandy and better effects. Would love to see them in a TV series or something.

What has been your biggest achievement to date?

Ballistic publishing just released their D'artiste Character Modelling Book, I'm in there with 3 images. All 3 of them also featured in the





galleries of 3DTotal.com. Being published in one of the most important CG publications next to the people I always admired its just mind blowing, still cant believe it. I guess thats my most important achievement at the time. I hope



to be in their future publications too. I also received "Best 3D animation" award for Sqüik in a local short film festival, I wasn't expecting that either at the time.

What would be your ideal job?

Create short animations with total freedom, stuff like I used to see in MTV in the old days, just a few characters and a simple situation. Getting paid to do that would be any artist dream, From time to time I try to get time do do stuff like that, but I guess work its too time consuming right now.

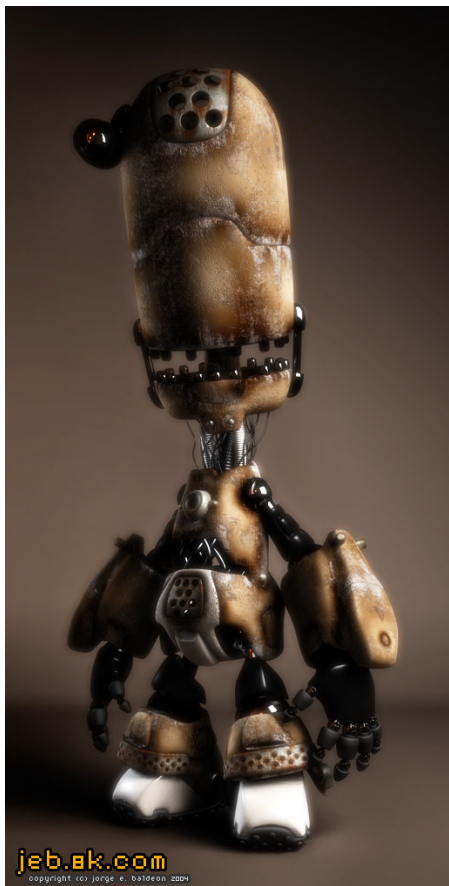
Where do you see yourself in a 10 years time?

Definetly still doing art... cant picture myself doing anything else, I wont say 3D because the way technology is going 3d might not be

the same as it is now, with applications like ZBrush and tools that make 3D sculpting more like real life, the whole CG animation process will change. It's like if you asked this question to a stopmotion animator 10 years ago, I bet they wouldnt have imagined the possibilities we have nowadays, the same goes for 3D now.

What is one piece of advice you would give to any artist looking to get into 3D?

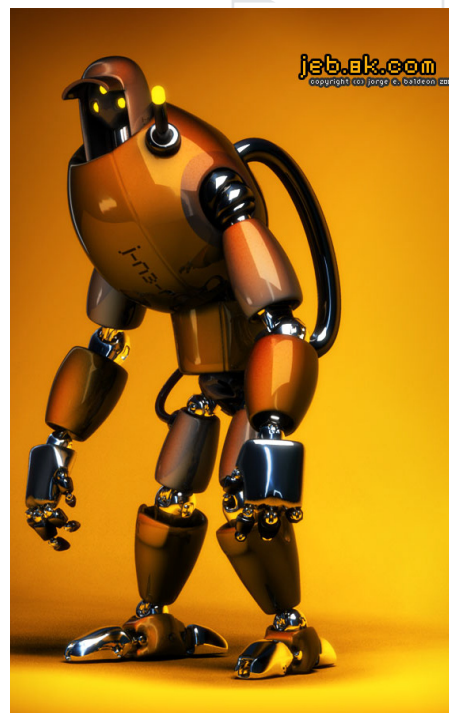
In many interviews artist recommend to practice a lot and dont give up, they are right. What I got to say is think outside the box, when you have an idea then twist it upside down and you will see a new world of possibilities. Try to learn other cultures views in the same matters it will surprise you how others see the most common things in new interesting ways.



The technical side of 3D is actually getting easier and more reachable to artists, so we have to focus in our ideas and how they will look. One important factor for any aspiring 3D artist is to learn photography. At least the basics in composition, depth and contrast. It helped me get a better grip on 3D knowledge and flow. I would like to thank Zoo Publishing and 3dcreative mag for this 15 minutes of fame.

INTERVIEW : CHRIS PERRINS





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Interview

AN INTERVIEW WITH

CHRIS NEUHAHN

Name : Chris Neuhahn

Age : 33

Job Title : Galactic Overlord

Studio Size (employees etc) : Just me.

How was the studio Formed and when?

I have been doing freelance art work since 1990. But the 3d work really began in 1997 when I got my first freelance gig making a trade show animation for Chaos Lures. Chaos Lures made fishing lures for marlin and other large sport fish. It paid me a whopping \$400 US.

What was your experience (industry or otherwise) before forming / joining the Studio?

The first full-time job I had in 3d was for Legal Arts Multimedia. This started about four months after the Chaos Lures gig. I wasted 3 years here making boxes and balls float around to show juries how things like ink jet cartridges worked. After that I spent some time at Presto Studio in San Diego working on MYST III: Exile. When MYST ended I was let go and I've been freelance ever since.





What Projects have you worked on?

I just finished writing a book called "Professional Short Films in 3ds Max" which comes out this month. Vacant Planet: A Curious Bit of Scrap, MYST III: Exile, Pitfall Harry the Lost Expedition, Shrek 2 (Video Game), Shark Tale (Video Game), Tripping the Rift, Various other productions for things like Discovery Channel, ride films and etc.



What are you currently working on?

Chapter 2 of Vacant Planet.

What Projects are being prepared for the future?

Several ride films and the rest of Vacant Planet



What has been your favorite project so far?

A Curious Bit of Scrap. When I finished this I realized that all other work only existed to fund my own projects.

What kind of Studio atmosphere do you have?

When I run projects I give people a lot of freedom with there day. I don't care if every time I walk into the room a person in talking or surfing the net as long as their work is done and good at the end of the day.

What did you really want to be when you grew up?

An animator. I have had Preston Blair's Cartoon Animation book since I was in 2nd grade. I lost sight of that goal several times in my life but it's going pretty good now. Now my goal is to tell a compelling story whether in animation or otherwise.

What makes you get up every morning and go to work?

Money. Not in the usual sense but the money from work allows me to take time off for personal endeavours. Sometimes its for for films other times for fun. I like to travel and right now I'm learning to fly an airplane.





What is your favourite piece of animation?

The Incredibles. Luxo Jr. really got me interested in 3d animation so its still up there on the list. I saw it on a TV special back in 1988 and the idea of taking objects and making them come to life like that really appealed to me.

What would you change about the studio and why?

The big change I'd make is to win the lottery so I can work on Vacant Planet all the time.

Carpet or wooden flooring?

The floor in my apartment is wood.



If we spent a day following you around, what would we learn?

That I'm a slob, I drive fast, I spend a large part of the day cracking jokes; I only really spend about 4-5 hours of the day actually doing work. I'm sort of like a crocodile in that sense, I work hard for brief bursts . . . and then I lurk in the water the rest of the time.

Where did you get inspiration for your last movie from?

I don't know exactly where my ideas come from. Sometimes my imagination can run with the most inane little seed of an idea. Other times there's just nothing. There are style influences in the form of books I've read and movies I've seen. The Incredibles inspires me to stick to my story which is also not just kids' stuff.

Whilst being interviewed by us, what should you really be doing?

Eating: I'm frickin' starving.



Whats the Audio track for the studio whilst working?

Sheesh! I have a 3000+ song list that I frequently leave playing on random. I like a lot of Scandinavian Metal bands like Soilwork and Opeth, but I also listen to Lounge music a lot. My tastes are pretty much all over the place. While animating I never listen to music, I just can't do it. While rigging, modeling, texturing, lighting and compositing . . . turn it up.



Do you think there are too many questions in this interview?

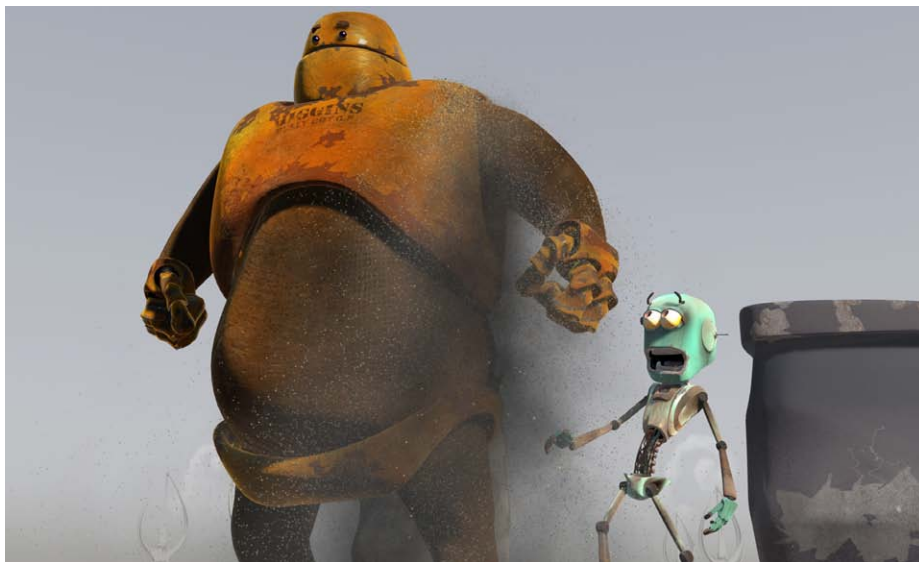
No.

What was in your portfolio when you applied for this job?

A Curious Bit of Scrap is my only reel piece at the moment.

Ultimate goal?

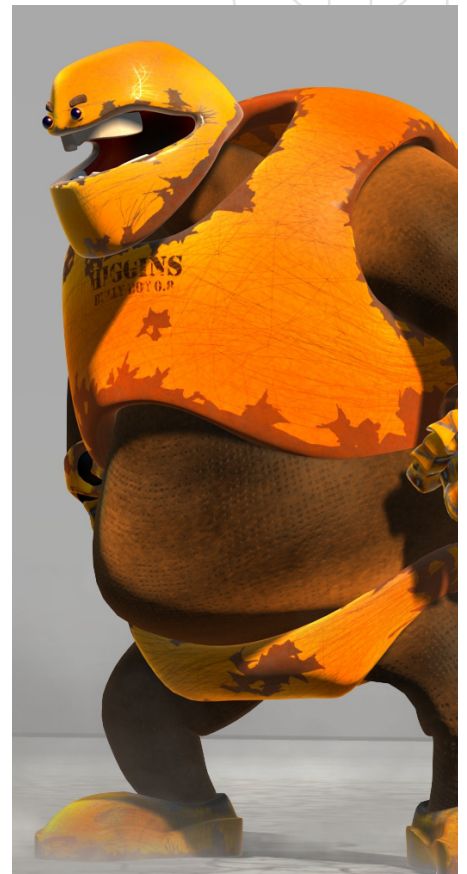
Vacant Planet has a feature film's worth of story to tell and I'd like to tell it. I've had interest from a couple of studios but I want to show a couple more minutes before I talk to



them anymore. People need to see what the world is going to be like.

Thank you for answering these questions for us.

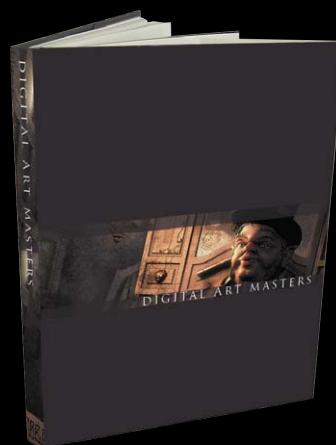
INTERVIEW : BEN BARNES





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toy story



THE STORY THAT STARTED IT ALL...

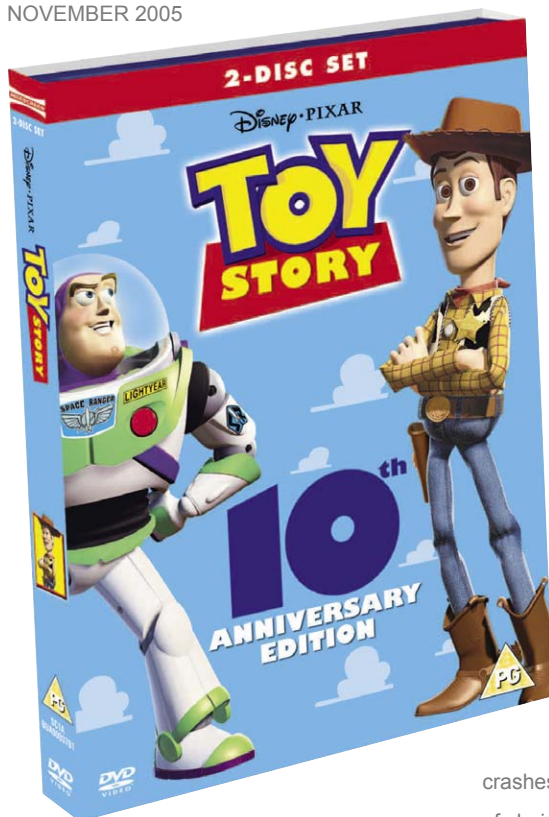
10TH ANNIVERSARY EDITION & TOY STORY 2 SPECIAL EDITION DVD RELEASED THIS MONTH



TOY STORY

10TH ANNIVERSARY EDITION & TOY STORY 2 SPECIAL EDITION

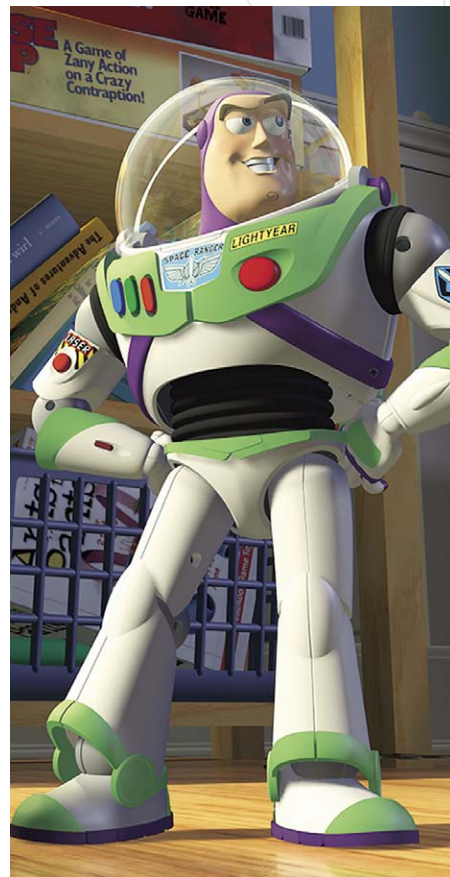
ZOOMING ONTO DVD FROM 28TH
NOVEMBER 2005



animated feature film. Toy Story's amazing popularity has helped it to become one of the biggest animated movies ever and it continues to excite and delight young and old alike. To celebrate Toy Story's 10th Birthday this spectacular DVD comes with an amazing new extras packed Special Edition DVD. As an

extra birthday treat, Toy Story 2 also comes soaring onto a Special Edition DVD so you can un-wrap the adventures all over again from 28th November 2005.

The award winning and side splitting Toy Story tells the fantastic tale of the surprising lives that toys lead when they are left alone. With unrivalled originality, Toy Story is a hilarious, witty and heart warming story of friendship. The fun begins when Woody, a traditional pull string cowboy voiced by Hollywood legend Tom Hanks, finds his place as six-year old Andy's favourite toy threatened by a cool new Buzz Lightyear. Voiced superbly by Tim Allen and complete with laser, helmet and retractable wings, Buzz crashes in and becomes Andy's new plaything of choice. The enjoyment continues in Toy



From infinity and beyond, Toy Story returns in a brand new 10th Anniversary Special Edition DVD from the 28th November 2005. Bursting with your favourite characters, playful comedy and Disney/Pixar action, this groundbreaking, fun filled family favourite paved the way for animation by being the first fully computer





Story 2 which follows Buzz and the gang on another madcap adventure, to rescue Woody from the clutches of a classic toy collector.

Full of wonderfully unique and much loved characters, such as Mr Potato Head, Rex the neurotic dinosaur with a small roar complex and Hamm the know-it-all piggy bank, these dazzling DVDs will delight original fans and

a whole new audience in equal measures in these ultimate laugh-out-loud buddy movies.

The Toy Story 10th Anniversary Special Edition DVD comes with a 2 discs of bonus features that include the all-new "Legacy of Toy Story" which allows you to watch the film along with the writer and director Jon Lasseter. There is

a sneak peak that 'Revs up' for Disney/Pixars new animated feature film 'Cars' as well as a fascinating look behind-the-scenes in a new 'Making of Toy Story'. It also features hilarious unseen deleted scenes and story reels as well as animation tests. Continue the party with the Toy Story 2 extras that include the fun filled Toy Box which allows you to enjoy great interactive games 'Which toy are you?' and 'Who's the coolest toy?' Bursting with larger than life characters and an all-star cast providing the voices, Toy Story and Toy Story 2 are brimming with gags, laughs and spell binding animation. See how it all began as Toy Story 10th Anniversary Edition and Toy Story 2 Special Edition zoom onto DVD from 28th November 2005. You can also double the action with Toy Story & Toy Story 2

Special Edition that are also available together





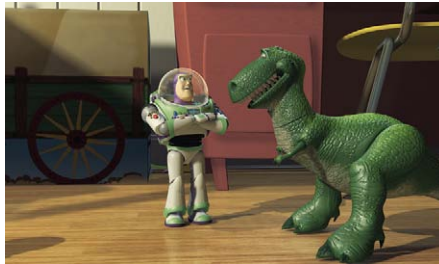
in an exciting, new 4 disc DVD giftpack.

TOY STORY 10TH ANNIVERSARY EDITION - 'Synopsis'

Woody (Tom Hanks) is an old fashioned, pull-string cowboy doll and is Andy's favourite toy. But when Andy receives a flashy new Space Ranger - Buzz Lightyear (Tim Allen) for his birthday, Woody finds his esteemed position under threat. After a fight in which Buzz falls from the window, Woody has to leave the sanctity of his owner's bedroom in order to rescue his rival from 'Sid' the terrible boy next door. But will they get back in time to move house with the rest of the toys?

2 disc DVD Extras – highlights include:

- All new 'legacy of Toy Story featurette
- Film Maker Audio Commentary – writer / director Jim Lasseter's commentary on the film
- The making of Toy Story featurette – a new fascinating look behind-the-scenes at the computers
- Deleted scenes
- Early Animations Tests
- Preview - 'Rev up' of fourth coming Disney/Pixar film Cars



Toy Story 10th Anniversary product information

Release Date: 28th November 2005

Running Time: 81 minutes

Certificate U

TOY STORY 2 SPECIAL EDITION 'Synopsis'

With Andy away at summer camp, the toys are left up to their own devices. But when Woody mistakenly falls into a yard sale and is kidnapped by a horrible toy collector, Buzz and the gang launch an all-out rescue mission to

get Woody back before Andy returns. But with the realisation that he is a valuable toy and on meeting new friends in the collection, Jessie the Cowgirl and Stinky Pete the prospector, will Woody want to come home?

Toy Story 2 DVD extras – highlights include:

- The making of Toy Story 2
- Toy Box that includes 2 great interactive games 'Which toy are you?' and 'Who's the coolest toy?'
- Publicity feature that includes some character interviews

Toy Story 2 Special Edition product information

Release Date: 28th November 2005

Running Time: 92 minutes

Certificate U

ARTICLE COURTESY :
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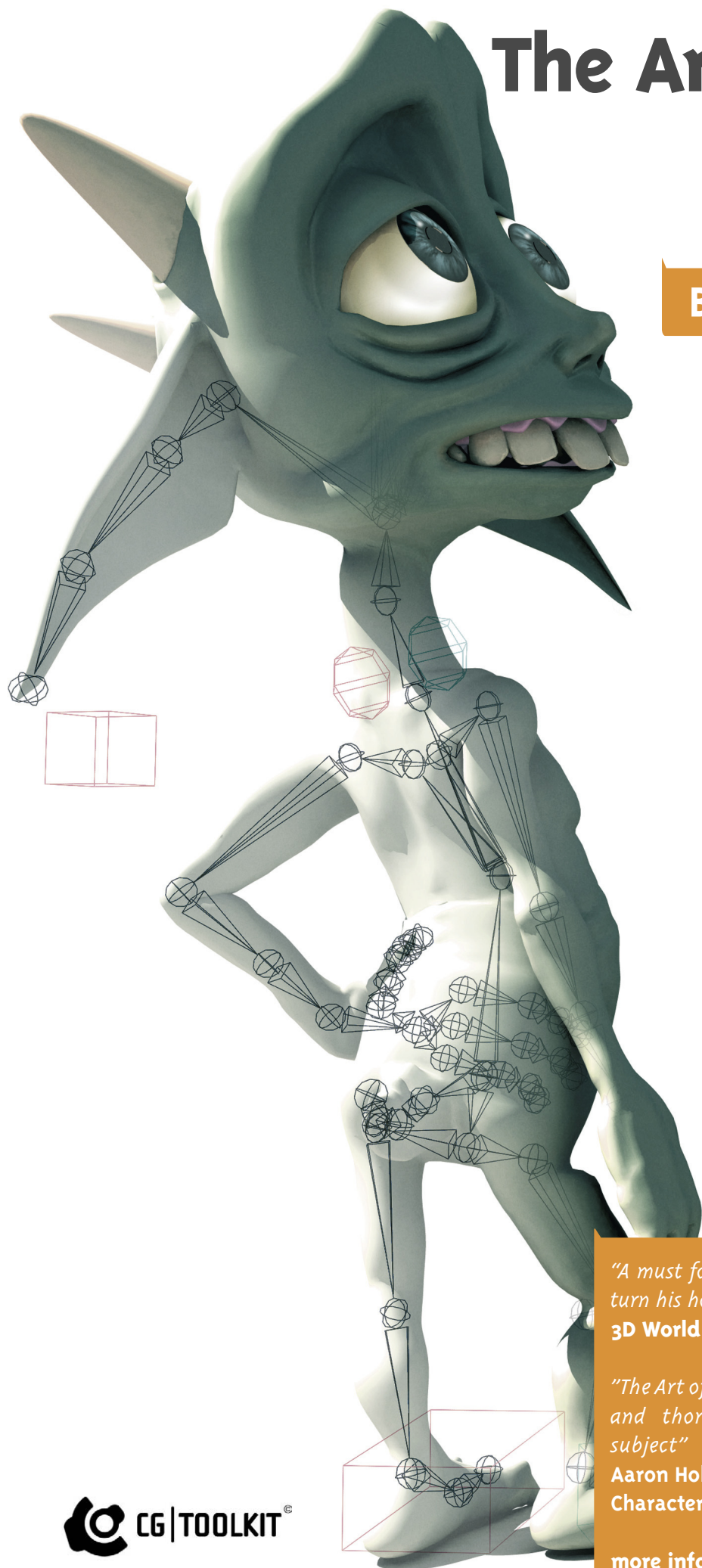
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hugues giboire

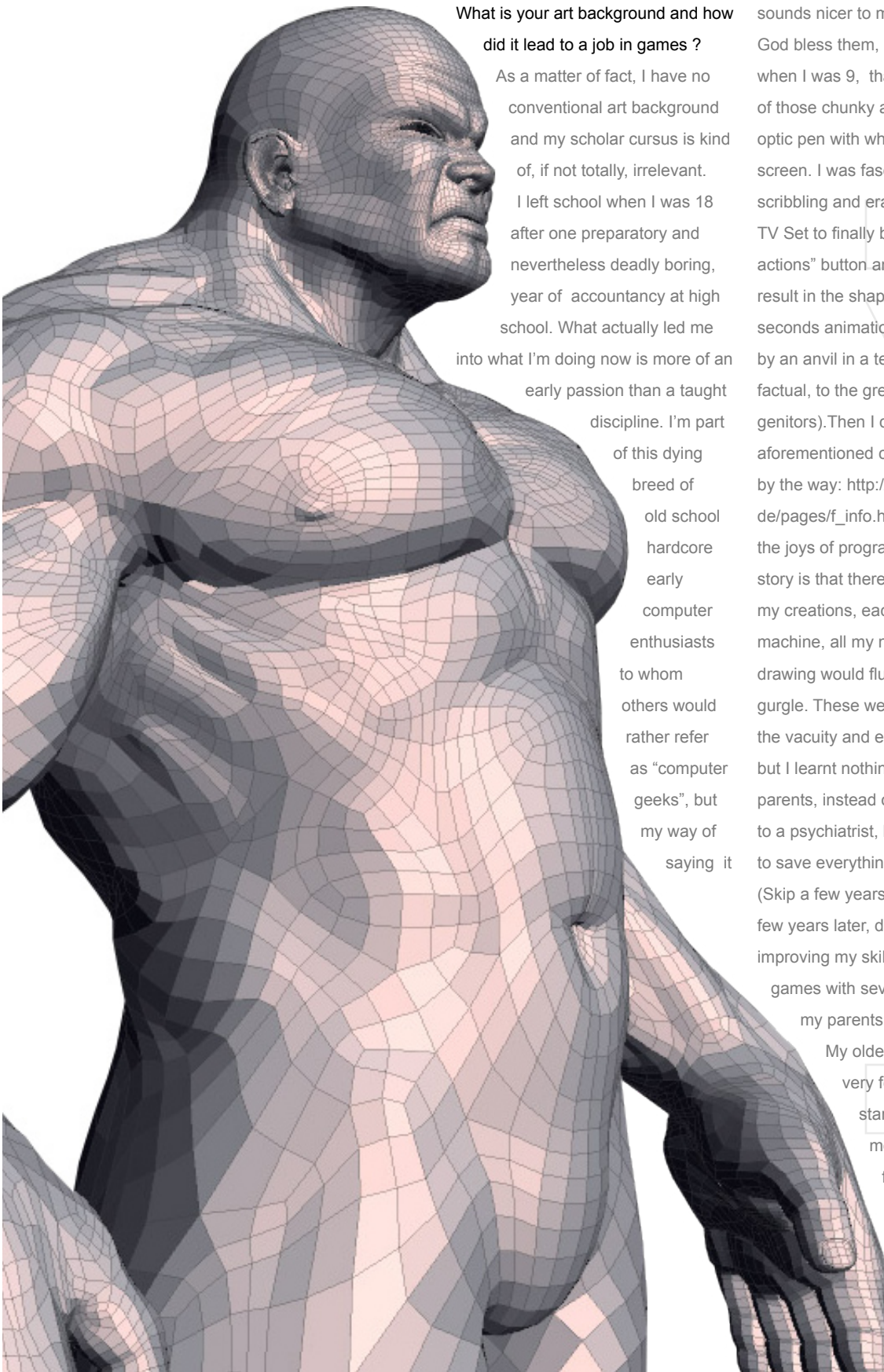
HUGUES GIBOIRE

Continuing our 'Careers in the CG Computer Industry' series, we have an
exclusiv interview with Ninja Theory Studio's Creative Director
Hugues Giboire

What is your art background and how did it lead to a job in games ?

As a matter of fact, I have no conventional art background and my scholar cursus is kind of, if not totally, irrelevant. I left school when I was 18 after one preparatory and nevertheless deadly boring, year of accountancy at high school. What actually led me into what I'm doing now is more of an early passion than a taught discipline. I'm part of this dying breed of old school hardcore early computer enthusiasts to whom others would rather refer as "computer geeks", but my way of saying it

sounds nicer to my own species. My parents; God bless them, offered me my first computer when I was 9, that was in 1982. It had one of those chunky and astonishingly inaccurate optic pen with which you could draw on the screen. I was fascinated and spent hours scribbling and erasing on the beloved familial TV Set to finally be able to press the "replay actions" button and watch in awe the final result in the shape of a carefully elaborated 3 seconds animation of a snail being squished by an anvil in a terrible bloodbath (this is all factual, to the great despair of my beloved genitors). Then I discovered, on the same aforementioned computer (a Thomson TO7 by the way: http://www.homecomputer.de/pages/f_info.html?Thomson_TO7.html) the joys of programming in BASIC. The funny story is that there was no way for me to store my creations, each time I would turn off the machine, all my nicely crafted programs and drawing would flush in a disheartening surge gurgle. These were my first lessons about the vacuity and ephemeral essence of art, but I learnt nothing about humility. Then my parents, instead of paying for a few sessions to a psychiatrist, bought me the tape recorder to save everything and things went worse... (Skip a few years). The real trigger was a few years later, during all that time, I kept on improving my skills and, let's face it, playing games with several other computers which my parents still generously sponsored. My older sister got hired by in of the very few and early companies that started using CG for promotional movies and advertisement. I followed her to work several times over the weekend just to be able to play with a genuine graphic tablets the size and the aspect of a stone slab. As a matter of fact the tablet itself





was encased in an actual heavy duty granite frame. I was especially fascinated with their special technique called 3D and I swore that one day I'd do that too, or games maybe but unlikely both as I was sure that you didn't need a stone slab to make games like Manic Miner. Then came puberty, I entered and won several computer graphic contests on my spare time, one of which had a CSG based modeling and raytracing software package as a first prize, talk about luck. I just spent even more time learning on my own, I even started selling my services to local shops and companies. Flying logos, CG ads for shops, programming... and, consequently, intense school skipping. Mom and Dad didn't know and, let's face it, weren't very clairvoyant either. I can't even remember how many notes from the schools I had to swallow straight out of the mailbox to keep it quiet until, finally, I got expelled once and for all. Mayhem in the household but I didn't go back. Instead of that, I established myself as a freelancer and did things at a bigger scale. Bigger clients: telecom research centers, architects, advertisement firms, programming,

covers for games, all good money. However, I really wanted to do games, so I started my own project with a few friends of mine, even found sponsors but that was merely a failure as we were just amateurs and weren't being taken seriously to say the least. Eventually I got offered my first full time job at a French game development company as a 3d artist. Since then I changed companies 3 times. When I look back at all this, especially the vast empty steppe that was my social life back then, I come to wonder if my kind birthgivers didn't purposely push me down that route to keep me away from the evil drug dealers waiting patiently at my doorstep. Although pocket money for narcotics probably would have a better bargain for them than all these costly avalanche of now obsolete computers, I have to admit that their apparent lack of perspicacity a few years back was obviously quite the elaborate fraud. All for the best. I am now working in the UK as art director for Ninja theory. Thank you Mom and Dad. Thank you loving sisters. In a big nutshell, that's how I made it into games. So long humility!

What do you think are the key skills necessary in your job role ?

I spend most of my time between reviewing my colleague's work, teaching them new techniques and ways to approach their work, dealing with external artists and interviewing candidates. This doesn't leave me much space to do artwork myself. so I'd say communication above all. That obviously comes in pair with artistic skills as well as a quick learning curve to constantly stay on top of things.

What is the best thing about working in games and why ?

Some would say playing games all day. Unfortunately and no matter about how I'd like it to be true, paradoxically, that doesn't happen. In fact, I know (but wish I didn't) some management consulting firms where employees play more games during their lunch break than most of us do during a full studios month of hard labour. Damn them all Satan's corporate minions. As any other job, working in games is rather demanding and technical enough to keep you busy during working hours and often, very often, beyond that point as well. There's plenty of interesting bits in our area but I'd say the thing I enjoy the most has to be The Challenge. It all comes down to ambitions in the end but making a nice looking game with interesting gameplay isn't the easiest thing in the world. Everybody expects the next "cinematic experience" to be more compelling than the previous one. Well, it comes at a price. We always have to be inventive to make all the shiny graphics and animations fit in the small box. And it has to be enjoyable on the top of that. The competition is fierce. Yes it has to be The Challenge. That and the opportunity to learn everyday of course.

What is the most challenging part of your job ?

Contrarily to most of the CG industry we have



to work towards tightly restricted memory and hardware budgets. While the consoles are getting more powerful with every generation, it doesn't necessarily mean that a revolution awaits around the corner. Things don't get any easier. Every single asset becomes more expensive to create, both in time and money terms. A few years back, a couple hundreds polygons character model would do the trick but now we have to model the characters at high resolution, paint huge textures, shade them carefully, make the low resolution corresponding model, transfer all these informations to it. We need two hundred animations instead of twenty for a character, and the list goes on... People want more realism so the challenge resides on every front. Establishing the pipeline and build the tools to create those quantities of material in the allocated time frame is one hell of a challenge in itself. There isn't much similarity with what had to be done to create a game on Playstation One. The industry has to leverage and adapt its range of skill sets and knowledge to a whole new level. Finding the people able to deliver this quantity and quality of work

is not a negligible work either. Just look at how many companies are massively hiring at the moment, that should give you a clue on the amplitude of the task. In fact, we mainly recruit artists with a film and post production experience baggage just to be able to cope with the situation.

What is your favourite aspect of 3D and why ?

Unwrapping UVs has to be my favourite area by miles. I can't really say why though. I guess just I find it highly rewarding. All jokes apart now, I wouldn't say I like any area more than another. What I enjoy the most is definitely the creative process itself from start to finish. Exploring new ways and techniques all the time. However, if I really had to chose a specialization, I'd probably go for texturing and shading. The reason is that I'm a detail maniac, and this is really the stage which, in my opinion, brings my characters and scenes to life.

What would be your ideal project to work on ?

I must say that I'm pretty happy with Heavenly Sword, the project I'm currently working

on. It is an ambitious piece of work and it is promising, to say the least. However, I would have liked to work on a game like ICO. This game really has left a deep brand in my mind. Its atmosphere and stunning but simple visuals leave you with this strange feeling of solitude and calm. No other game ever managed to convey that much emotion in such a subtle way. Fumeto Ueda and all his team did a fantastic job on every front.

What sort of subject matter do you enjoy exploring in your own work ?

Anatomy and emotion are my two favourite subjects. I spend hours modeling human characters just for their anatomy and eventually drop them before getting any further. I just can't seem to care anymore when it comes to giving them a proper outfit. As a result, I've got a folder on my computer full of partial limbs, naked and dismembered bodies. It sounds charming said like that. Sometimes, I rip a head off and finish it, spend a few hours giving it a proper expression and gaze but never took it too seriously.

Which artists, contemporary or old ,do you get most inspiration from ?

Saying that I take influence from Caravaggio would be fatuous. Saying that I find his work inspiring would be the euphemism of the year. He had a vision and broke all the rules, invented the light rig almost 500 years before the Film and by extension the CG industry explored it again. Talk about an achievement. Another artist I admire as well, although probably not to the point where I'd worship him, is friend of mine: Laurent "Beet" Beauvallet (<http://www.beetart.com/> and <http://www.laurentbeauvallet.com/>). His art is superb, he has a strong sense of motion, he knows how to keep your attention focused and the acrimony of his portraits is so moving it makes me flinch. Computers offered a lot of people

a new way to express themselves and new talents emerge everyday. There are plenty of other Artists I could add to that list but I really dig these two.

Games have moved on a lot graphically but what areas if any, do you feel are still lacking in development terms ?

Indeed. Storyline and character development are the two areas that I feel are too often disregarded. There are a lot of titles out there in which you can recognize the voice of famous actors. Unfortunately, I can't recall of any games where the representation of the real time digital actors would reflect in any believable manner the performance of the real actors who lent their voice to them. It is mainly due to technical restrictions but this, to me, breaks the illusion. I'm waiting for the moment where we see that happening. Same goes for how the stories are too often treated. Sometimes, it doesn't matter if the game's nature doesn't need a constant storyline. Sometimes it does but the treatment is so bad that it makes you cringe. If I go to the cinema to see a movie where the storyline sounds promising but falls flat because of a poor screenplay or any other treatment reason, I'm not too happy. Same thing should apply to games. Some undeniably respectable attempts are made, but in the lack of visually convincing characters acting to display on screen, I don't feel compelled to follow the thread and just skip the story bits.

What do you think are the main differences between games developed in the East and those made in the West ?

How often do we see a western game with a really innovative design? It feels to me like the occidental game developers aren't trying hard enough to come up with original ideas. Instead of that 99% of the game production is just recycled concepts scavenged from other titles.

How many FPS did we see only last year? Although this game range has evolved into a proper genre, how many of them really brought something fundamentally new to it? It is very often the same game with one or two extra features or additional gameplay mechanics or, at worst, it just looks nicer. Japanese developers seem to be more conscious about it and do, every so often, manage to come up with some real "UFO" game designs, something that doesn't belong to any genre or is hard to classify but never fail to surprise you by its originality and by the simplicity of the idea behind it. The perfect essence of entertainment.

What advice would you give young, aspiring artists wishing to break into the industry ?

Anyone would answer this question with a

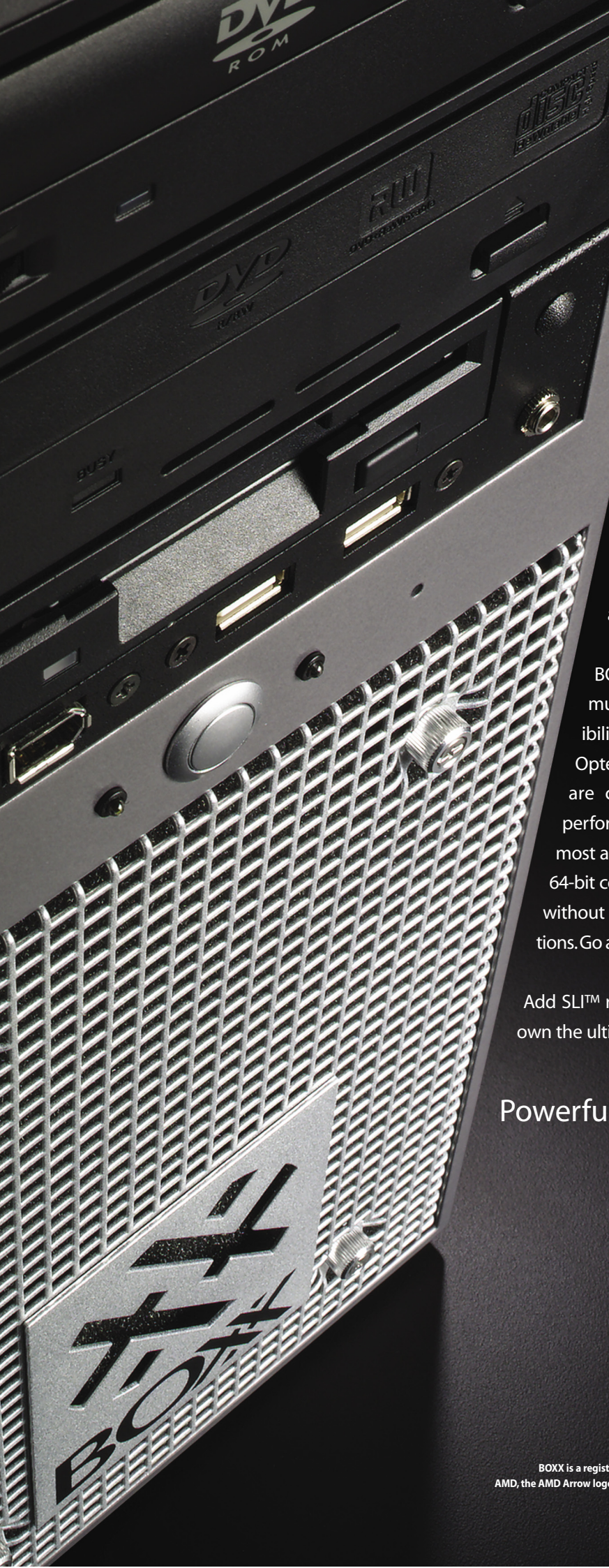
generic list of reassuring clichés and common sense like be passionate or persistent... I'll give you a real hint. E-mail me! I might have a job for you! Seriously.

What are your favourite games ?

The whole Splinter Cell series, especially the latest published one. Jet Set radio was also a brilliant game. There are plenty of others I really liked. However, the one that stayed at the top of my personal Hall of Fame was again ICO. It only got, not so astonishingly, dethroned very recently by Shadow of the Colossus. Same team, same goodness. I can't stop playing it, it is purely stunning.

ARTICLE BY : RICHARD TILBURY





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PIRATES VS NINJAS

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DRAGONS VS. GARGOYLES

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ramp
02



THE ELEMENTALS

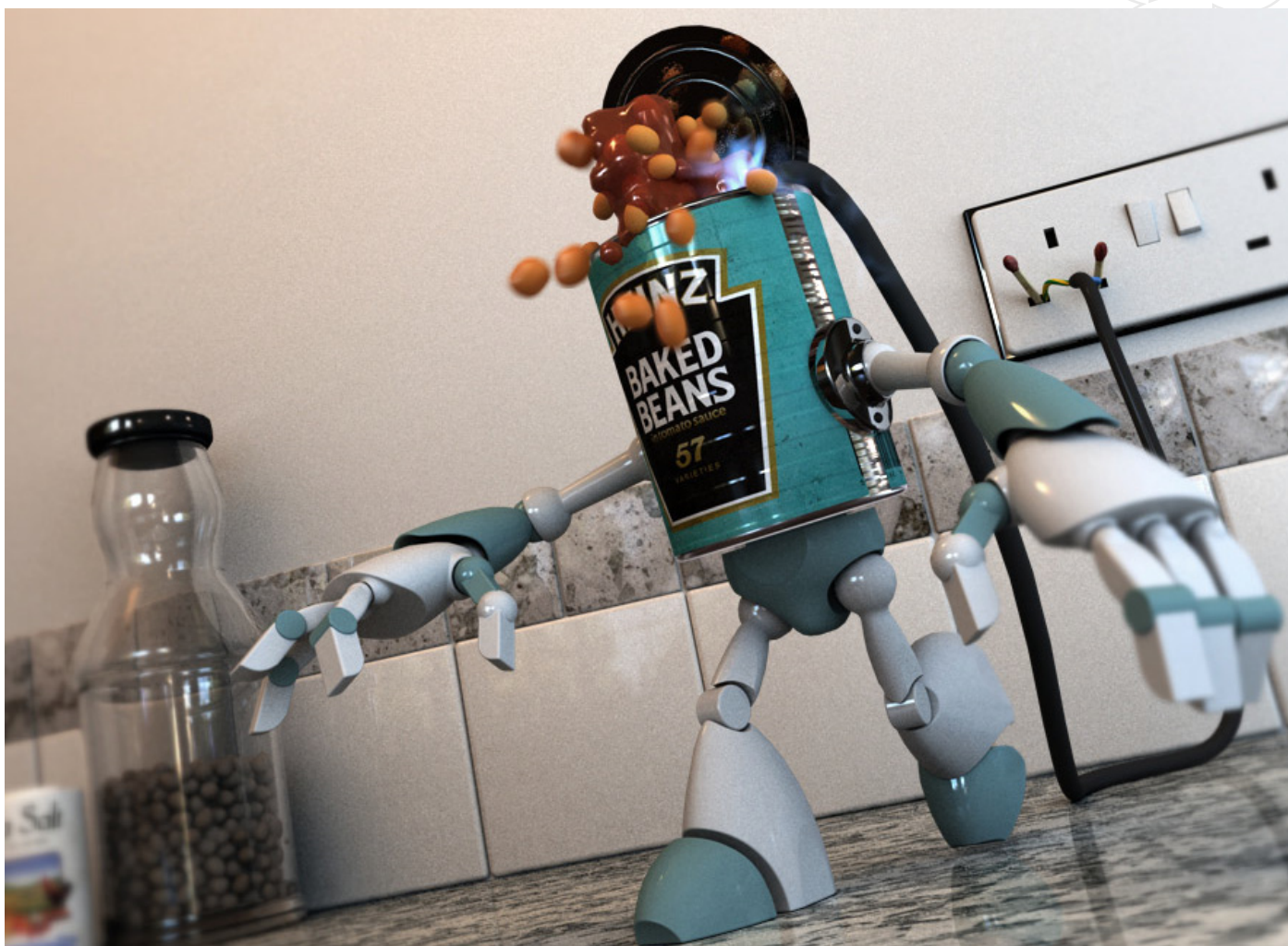
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Tutorial

THE CORRIDOR

BY RICHARD TILBURY



TEXTURING STAGE

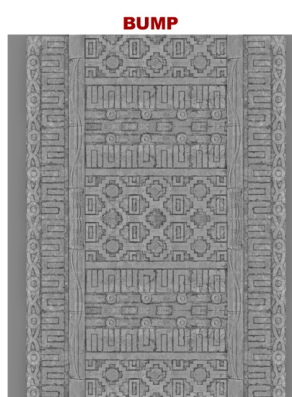
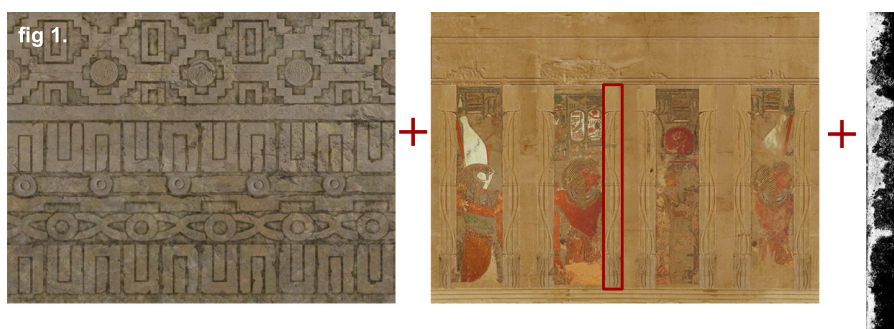
The final part of this tutorial deals with the texturing of the Ancient Stone and Hospital scenes. Both scenes were designed to be simple in terms of the geometry involved and therefore putting a little more emphasis on the texturing aspects.





TEXTURING STAGE - ANCIENT STONE

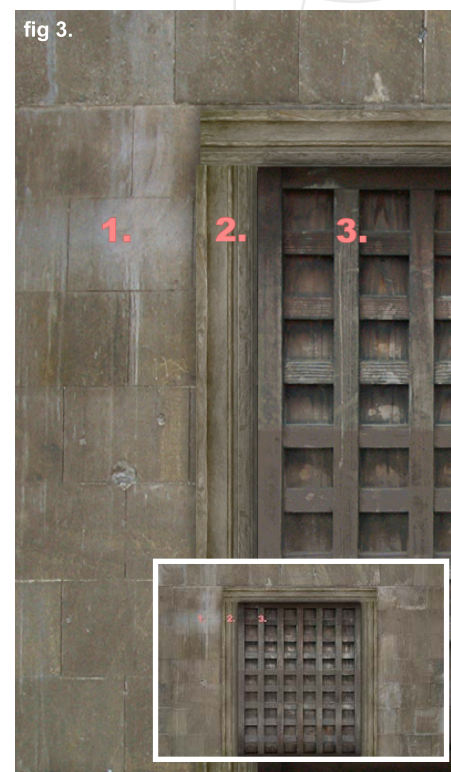
1. The first scene I worked on was the ancient stone version and I began with the floor as it would be the nearest area of geometry to the camera. For this particular scene I used textures from the 3D Total Textures collection, namely V10 (Ancient Tribes and Civilisations) and V12 (Textures from around the World). In Fig 1. you can see that the final floor texture is composed of two colour maps and a dirt map which I took from V5 (Dirt and Graffiti). I cropped and re-arranged the two images to get the look I wanted and then made the



bump and specular maps to match. The dirt map is set to a Multiply Blending mode and given about 50% opacity with some red and yellow colouration under Image - Adjustments - Colour balance.

2. For the platforms that support the pillars I chose a large stone texture and then added a highlight along the edge to emphasize the chamfered edge on the geometry which was done on a separate layer set to Screen blending mode. At the base of the stones I pasted in another dirt layer where they would meet with the floor as seen in Fig 2. As this texture had a suitable scale and colour scheme it also doubled up quite nicely as the ceiling template.

3. The geometry at the end of the corridor that represents the back wall and doorway is far enough from the camera to avoid any detail and so the door itself was made using a texture which was a combination of three images projected onto a single poly. One for



the wall, the door itself and the door surround which just helped bind it to the wall (Fig 3.)

As this part of the scene is furthest from the camera I did not spend too much time on it as would prove pointless.

4. The last and perhaps the most prominent part of the scene are the two rows of pillars along the two walls. For these I incorporated a number of textures from the Total Textures collection utilising images from V9, V12, V13 and V5. I did not worry too much about historical accuracy when it came to this scene and concentrated more on producing a detailed pillar that used a number of textures. In Fig 4. you can see the final template on the right and the numerous textures that were used on the left. The areas highlighted in red indicate sections that were cropped and used and once all the elements were scaled and in place I simply made some colour changes to match them more to the stone and mainly kept the blending mode to normal. I added some of the dirt maps from V5 along the top and bottom edges and also included a highlight along the edge of the pillar. In Fig 5. I made a second variation that used a few different textures which again can be seen on the left. The two tile layers at the top and bottom were set to Darken blending mode to look a bit worn whilst the others were set to normal.

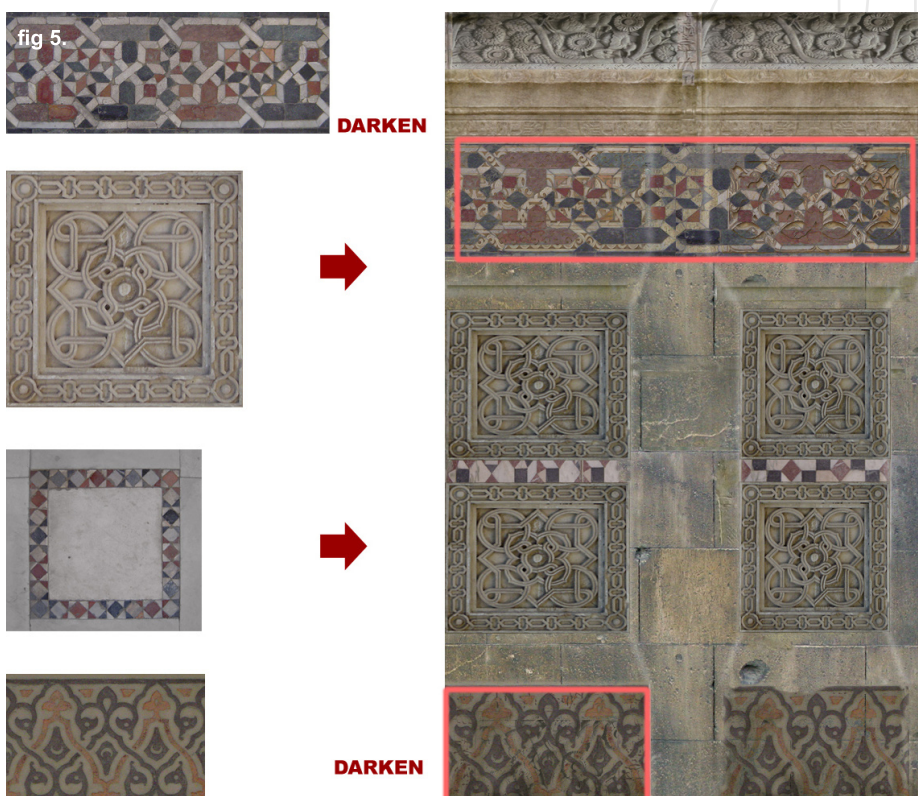


fig 6.



5. This about completes the stone version which is perhaps the simplest of the three and when all are applied to our geometry we end up with a scene that looks like Fig 6. The lighting was done using multiple low intensity Omni lights with various attenuation ranges and shadow maps. The light source is supplied by spotlights above each of the ceiling vents that use volumetric lighting to add an old and dusty atmosphere. The settings for the spots can be seen in the Environment dialogue box on the left hand side in Fig 7.

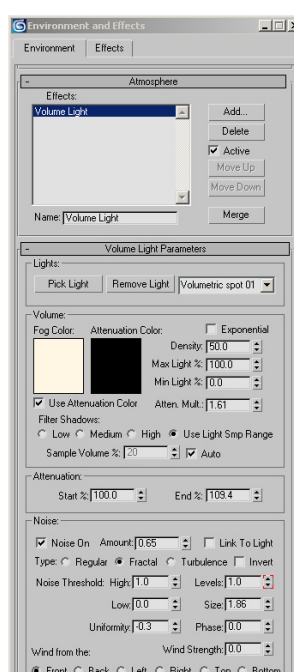
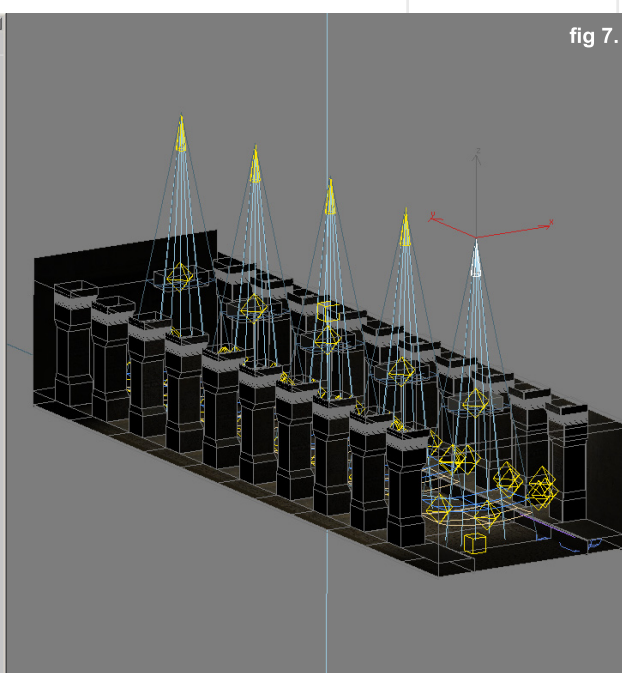


fig 7.





TEXTURING STAGE - HOSPITAL.

1. The hospital scene is the final version in the set and uses images mainly from V6 Clean Textures and one or two signs from the Sci-Fi collection. This represents our contemporary version and is the simplest in terms of geometry. In contrast to the others I wanted this scene to look very clinical for obvious reasons and use textures that suggested this. As a result I deliberately opted for a simpler look and did not fill in the space with too many incidental details on the templates that may clutter the corridor.

2. The first thing I did as usual was the floor and walls and these were made up of just a few images from V6. The floor composed of a single texture that was colour corrected to match the scene and similarly the ceiling which also had a couple of vents overlayed to add interest. For the walls I used a base texture of a worktop and then pasted in a bottom row of tiles and a duplicate ceiling vent. The arrow sign was taken from V7 (Sci-Fi) and the lines were simply painted in on a separate layer set to Overlay (Fig.8). In fact all the signs and numbers in the scene were taken from V7 and most of the surfaces were made up from as little as one or two textures. The far door at the end of the corridor is not actually modelled and

uses a simple wood texture with the contrast turned down and with a couple of metal plates painted over the top.



3. In order to make the scene look very clean and clinical I employed some reflection mapping to help create the polished surfaces on the floor and wall tiles. In the case of the floor which is a flat surface I decided upon the obvious technique of using a Flat Mirror map which is applied to the Reflection map slot as seen in Fig.09. I left the parameters as they were and turned the amount down to 7 so as not to overdo it. In the case of the right hand side wall I did not use geometry to create the tiling and so instead utilised a bump and specular map to create the reflective qualities. I also used a reflection map here which inevitably applies to the entire surface and in Fig.10 you can see the difference on the right hand side. To avoid making the whole wall reflective you could cut across the plane just above the tiles and assign a different ID number to the polys that constitute the wall and therefore restrict the effects to the polys that make up the tiles using a Multi Sub-Object material.

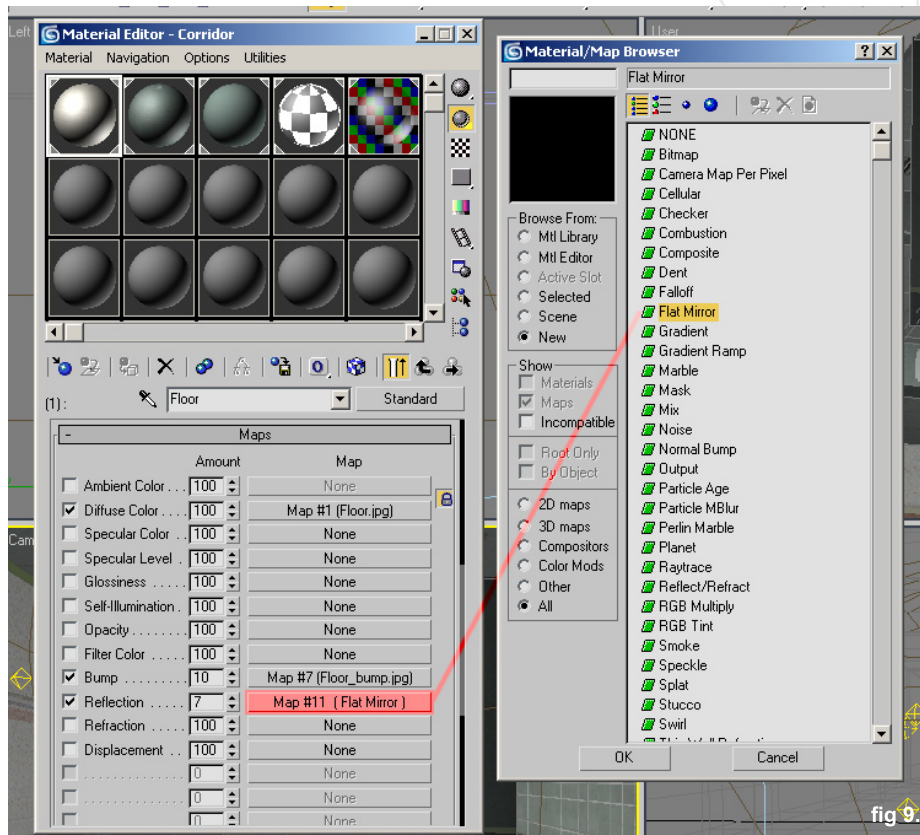


fig 9.

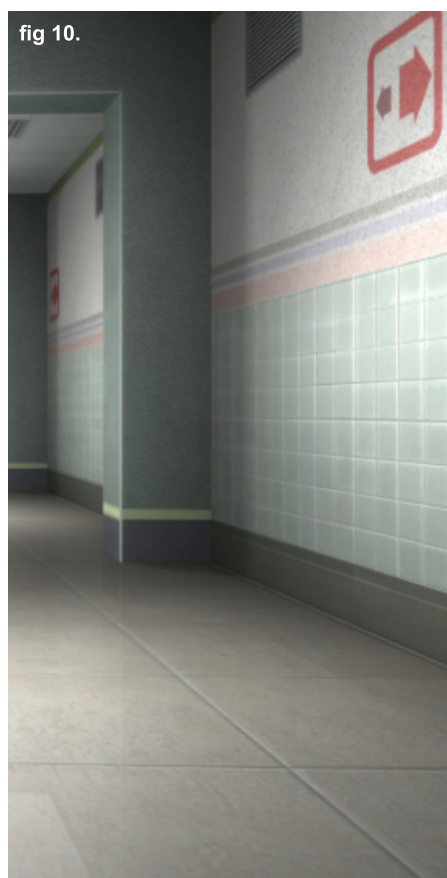


fig 10.

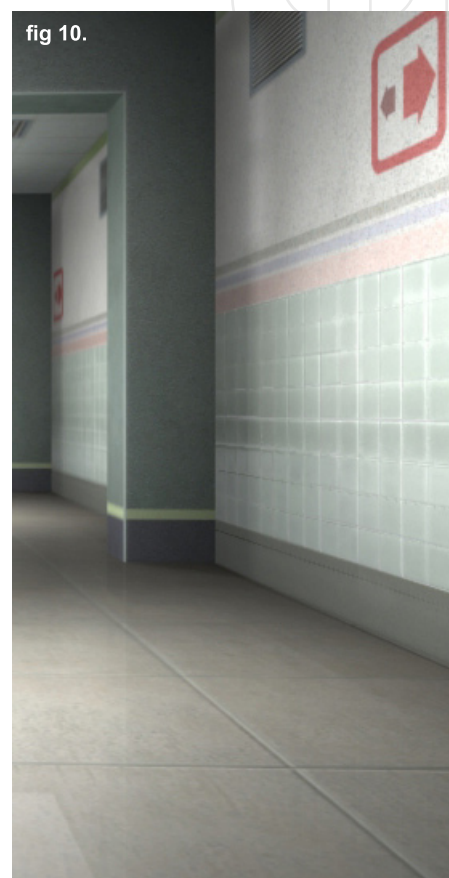


fig 10.

4. In order to get the bright effect of the light through the window I used Video post to render out the final scene and used a Lens effect glow on a semi transparent box that constitutes the glass. I made a simple box that fitted into the whole that formed the window and set its opacity to 20 and then ramped up the specular level to make it shiny (Fig.11). In order to get the glow seen in the final render I altered the effect and colour settings under the preferences tab to match those seen in Fig.12. as well as applying a glow to the fluorescent light on the ceiling. I placed a few Spot lights pointing upwards to convey the light from these spreading outward and also placed a couple of Omni's at the end of the corridor to suggest light coming in from the left and to highlight the specular map on the double doors.

This about wraps up the three scene variations and next month we will conclude the series with a look at how dirt maps can be used to show a neglected and abandoned hospital and a worn and aged version of the Sc-Fi scene.

fig 12.

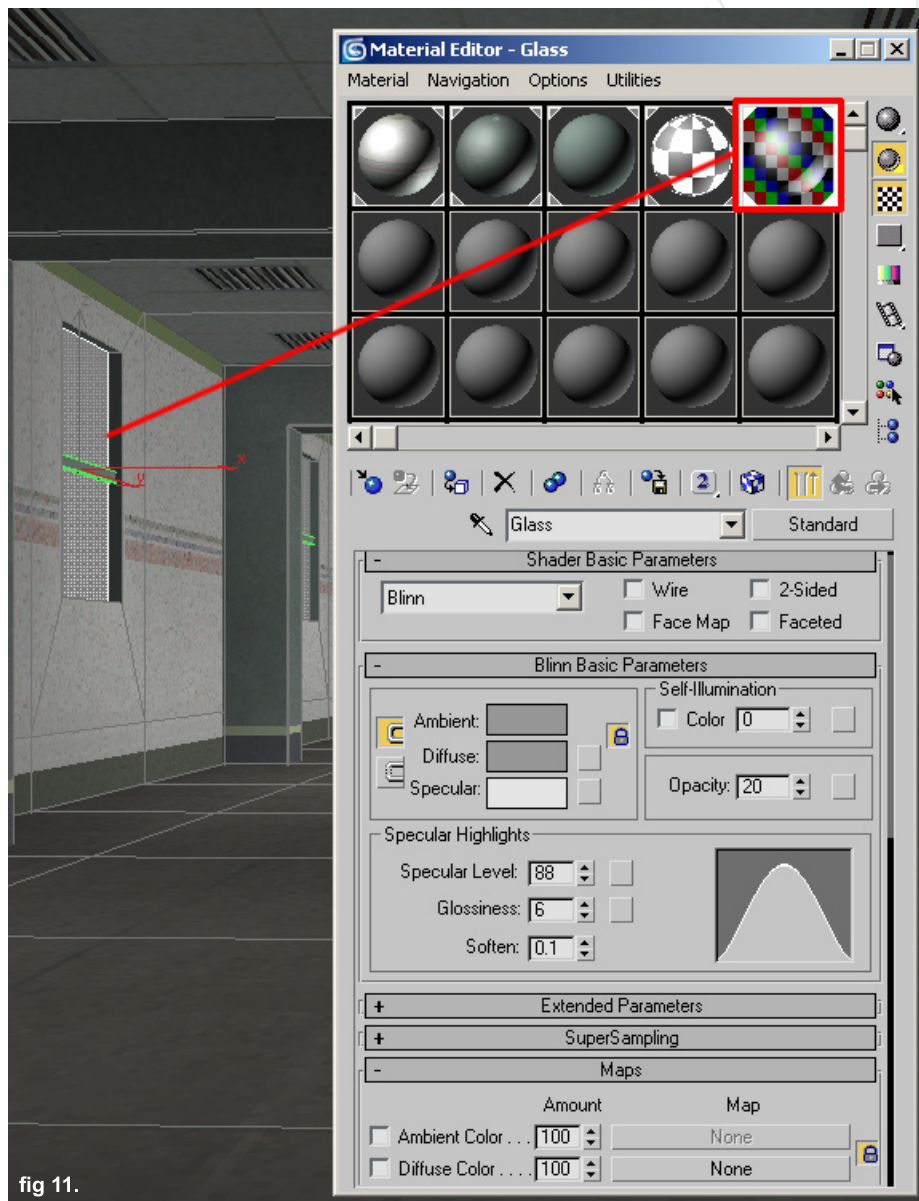
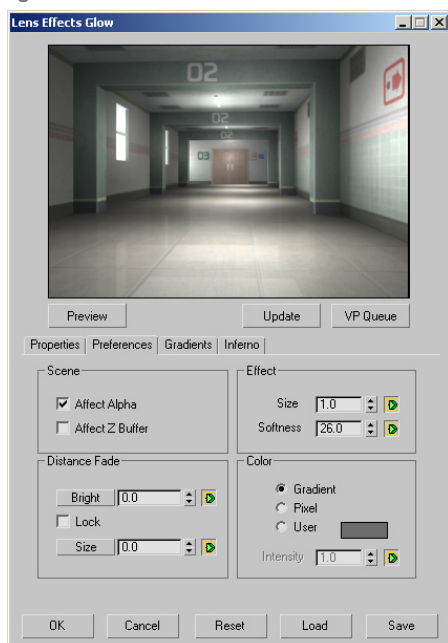


fig 11.

TUTORIAL BY :
RICHARD TILBURY

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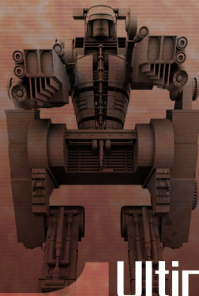
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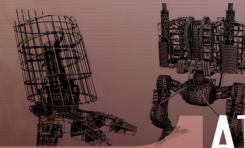
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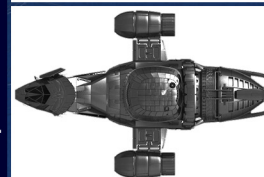
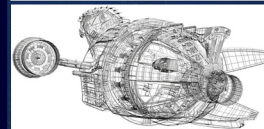
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Tutorial

JOAN OF ARC PART 3

We bring you Part 3 of Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site <http://mr2k.3dvf.net/> and in English at www.3dtotal.com.

INSPIRING

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him and in our october issue we interviewed the man himself! The Tutorials are free to download for 3dcreative customers. For security purposes you will need to email

joanofarc3@zoopublishing.com

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Tutorial



THE MAKING OF RIO GRANDE

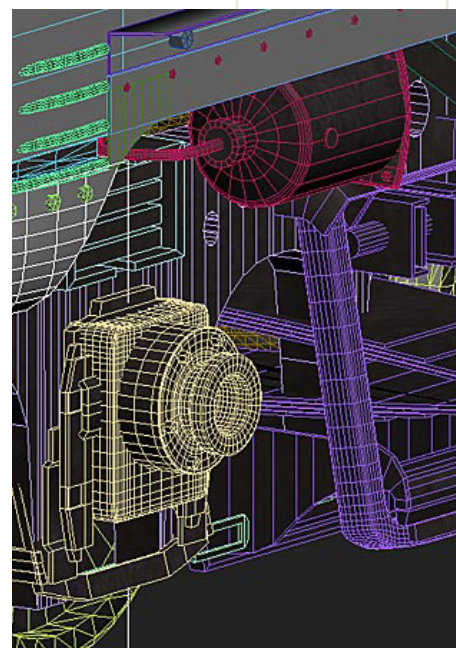
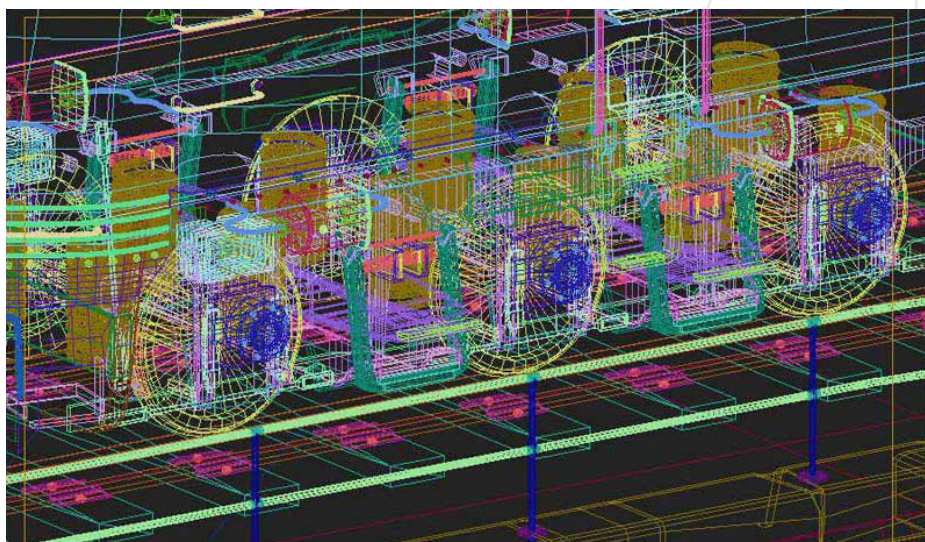
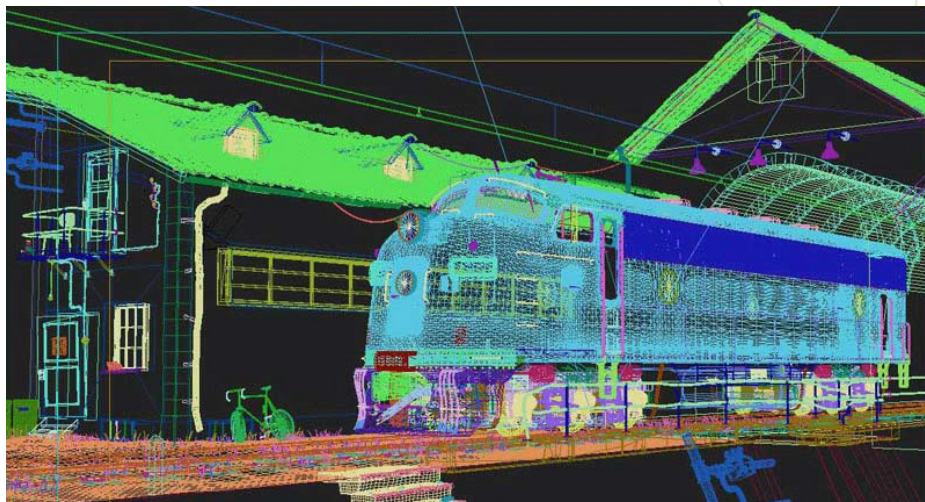
BY ANDREY YAMKOVVOY

This tutorial includes the most interesting and complicated steps of making this scene. The idea for doing this image came to me when I was watching small models of the locomotives and steam locomotives at the shop. So I decided that when I returned home I would start to make one of these machines. Now let's talk about the making of this scene. I thought that the best way to explain all of the details is to show sequence of the images with some description for them. So there will be more images and fewer words.

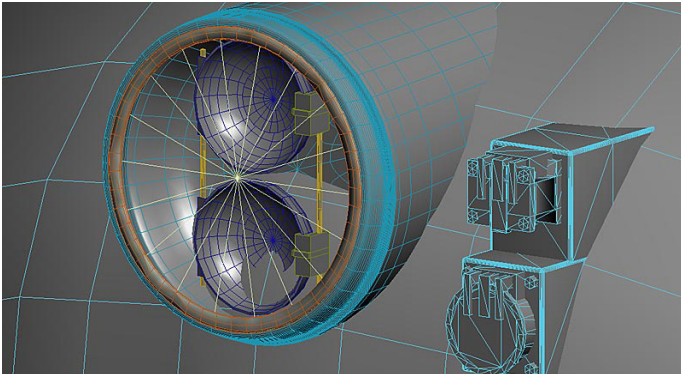
MODELLING

I'm sure that the methods that I have used to create this scene are not very different than how most modellers work. Just take a look at this wire and skylight layer pictures to understand how everything is built up.

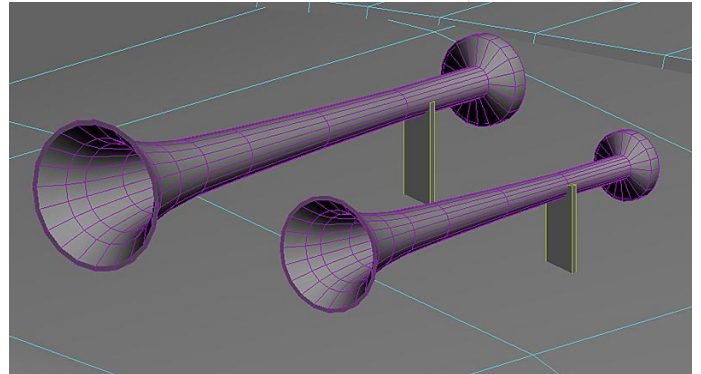
Some close-up views: Wheels



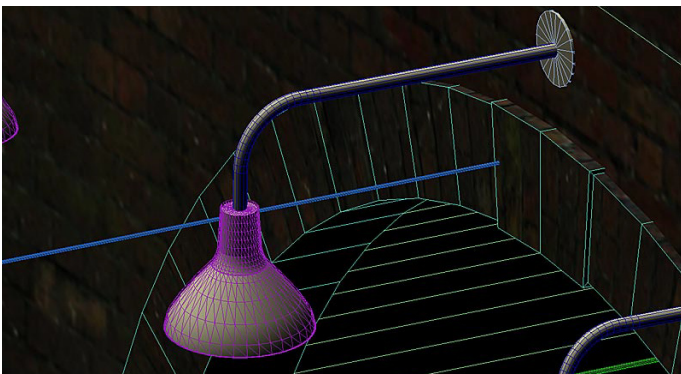
Headlights



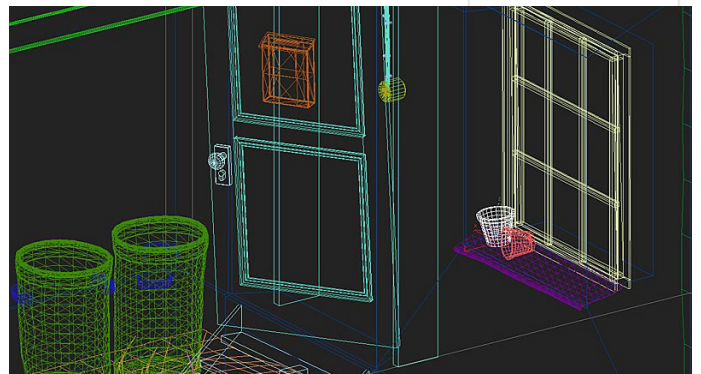
Horns



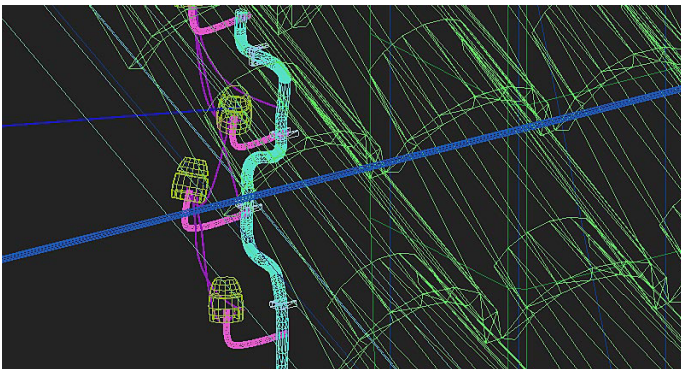
Lamps



Facade



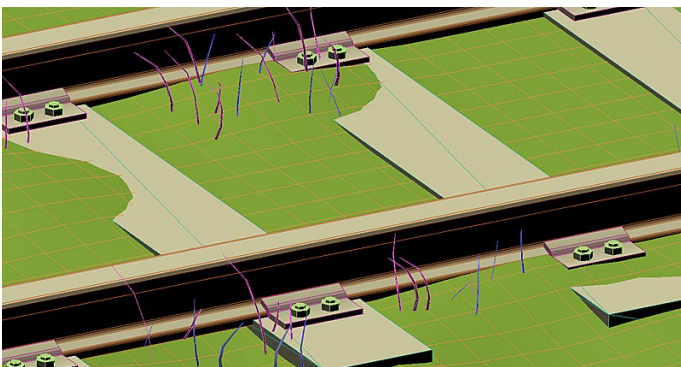
Wires & Tiles



Bicycle



Rails



Loft



Skylight layer

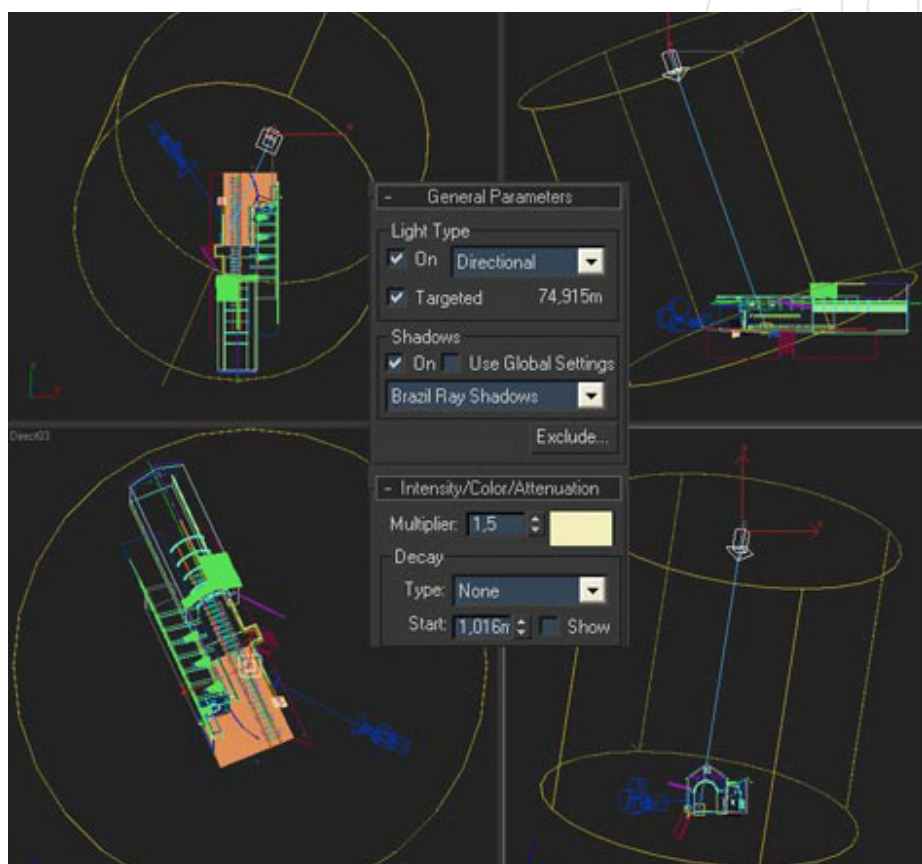


I didn't worry about the polygon count because I wanted to create an image that is static not an animation. The model of the train isn't the cleanest model and polygon count for it is quite large, but I have achieved the shape that I am after.

LIGHTING

Lighting in this scene is very simple, it consists only of one direct light. Here is a picture with different views of the scene with the light source in it.

As you can see from the image, direct light has quite simple settings. The most important is that the multiplier was set to 1.5 to create light like in a summer shiny day. The color for this light was turned to a pale yellow to simulate the sun. But before this solution I have spent a lot of time, testing, trying and changing different types of lighting, here are some of these light tests:



1 direct light + photons = "midday"



1 area light = "midday with weak sun"



1 area light = "evening"



1 area light = "almost no sun"



1 direct light + photons = "midday" (direct light was reoriented to cast longer shadows)



1 direct light from the other side + photons (was playing with it's location)



1 direct light, moved again + photons (I was just adjusting photons with textured model of the train).

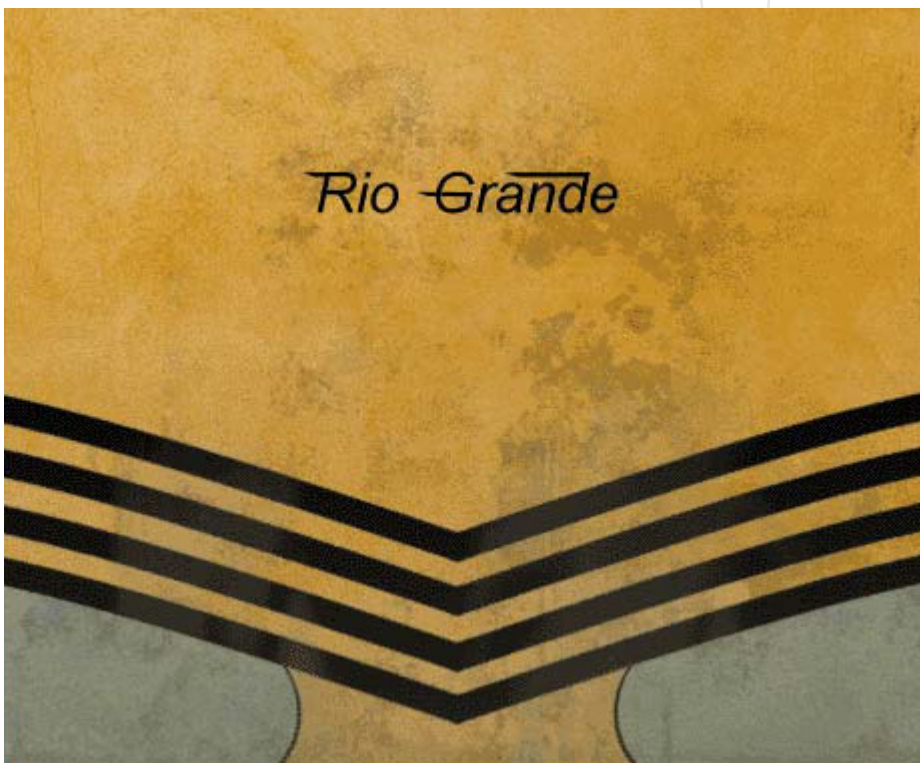
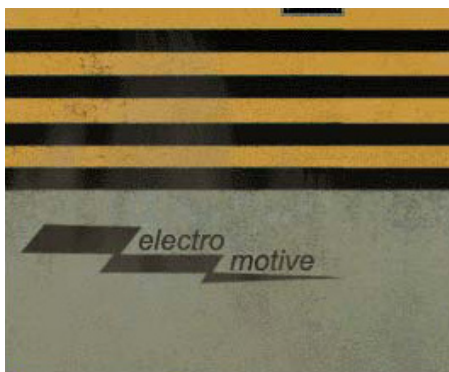
Train has it's own illumination (direct light with modified settings) and reflection (I used HDR image



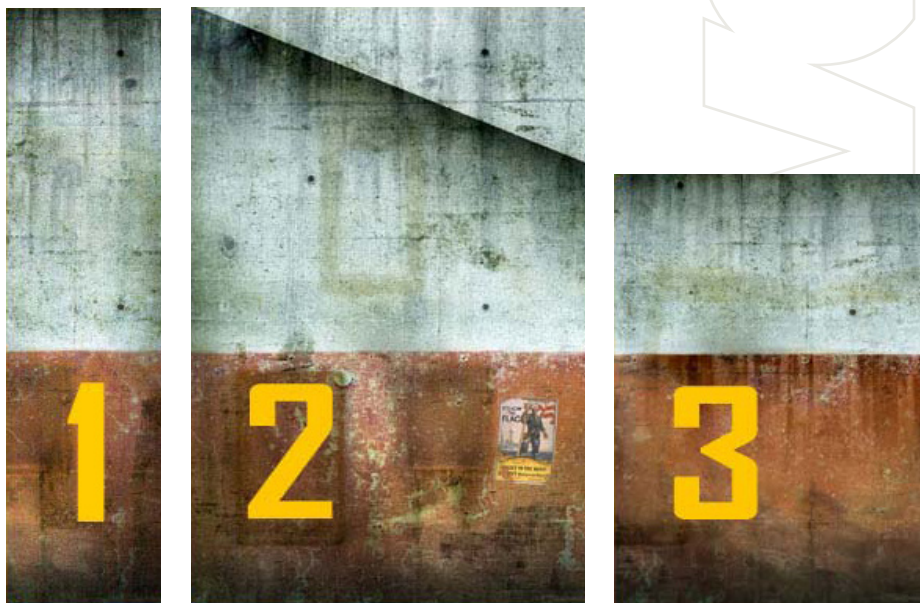
TEXTURING

Texturing was more difficult stage because of the high number of the objects in the scene, all textures for the locomotive and the walls are 4000x4000 pixels. To create them I've used Total textures vol.1, 2, 3. All the textures were modified, combined. With the help of my small tablet, I've added all the details to them.

Parts of the train texture



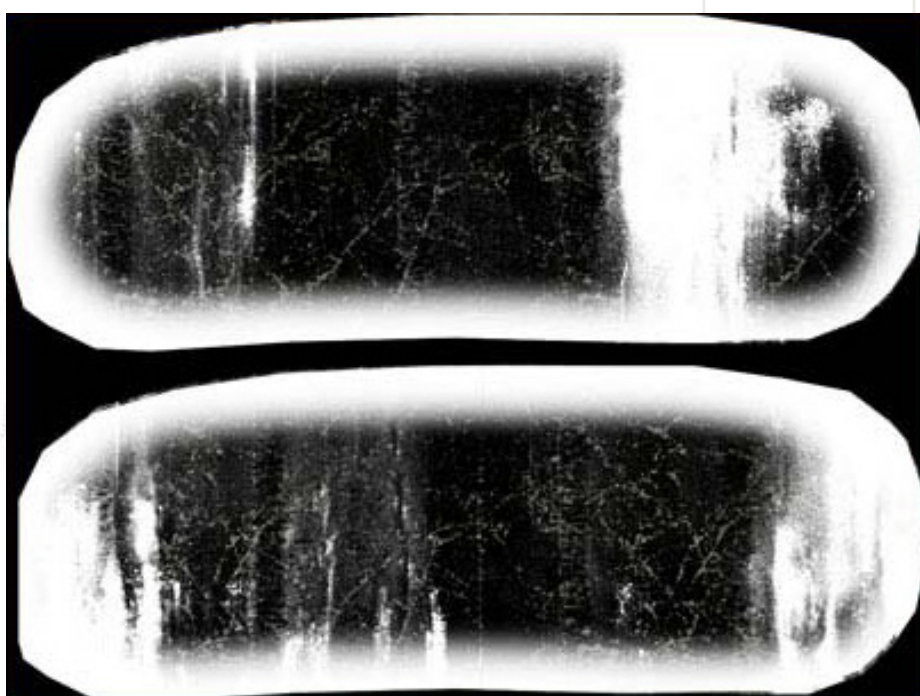
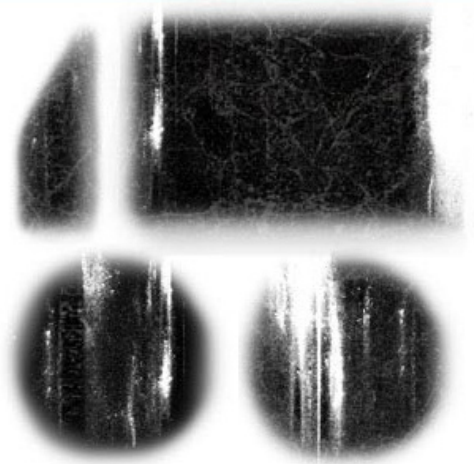
Textures for all the building walls.



"RIO GRANDE" number texture.



To add some dirt to all of the windows in the scene I used blend material with the mask (black colour is the glass material and the white colour is dirt): Below you can see the side window mask and to the right is the front window masks.



An example of one of the many 3DTotal.com's Total Textures which I used to make this scene look more natural. This texture was used on the depot wall.

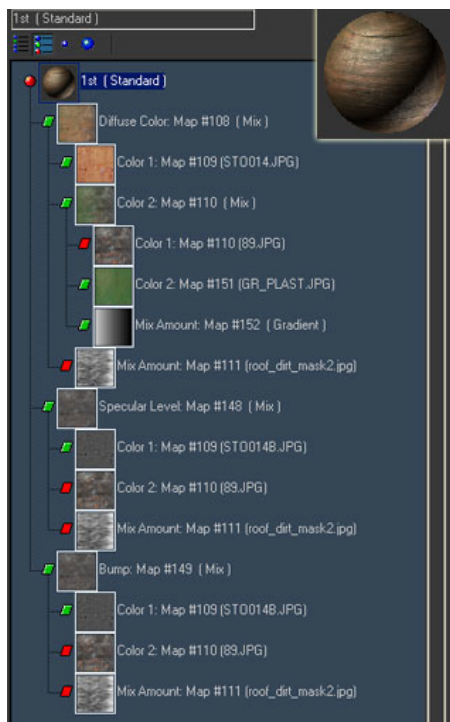


Here are some shots of the textured scene objects. First tile test render

I've created one standard material and made 2 copies from it which have had a different hue added to them giving some variety. I have also drawn the dirt mask for the whole roof and assigned different map channel to it. This dirt mask serves as a mask for the MIX map in the tile material(diffuse, specular and bump). Here is hierarchy of the tile mat.



first variant of the depot texture





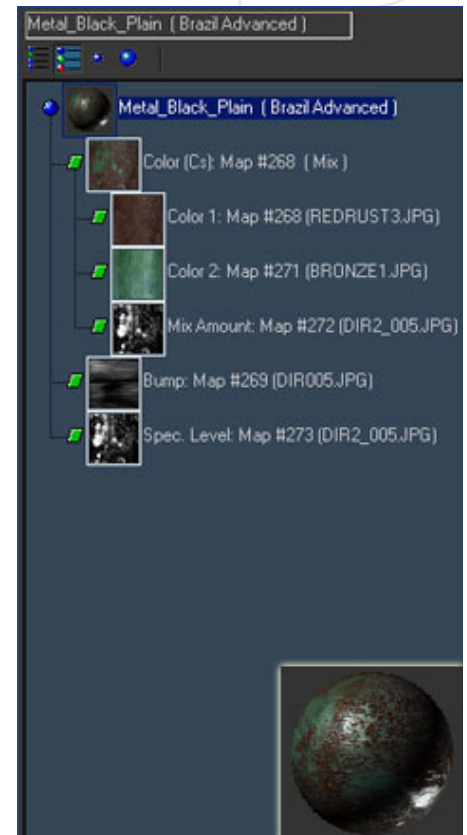
Trash Bin



Foreground rail



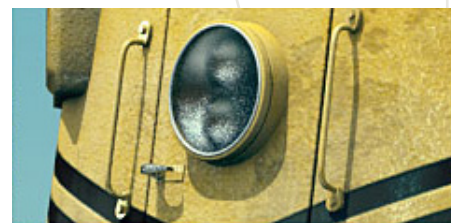
Depot Lamp



To texture these objects I've used just cylindrical and box mapping with unwrap modifier to texture some more complex stuff and parts. A few words about doing the wall: simple planar mapping was added to put a textures on them. Then I created the bump and specular maps for all the textures. Here you can see an example of the textured train with different colour variations without dirt:

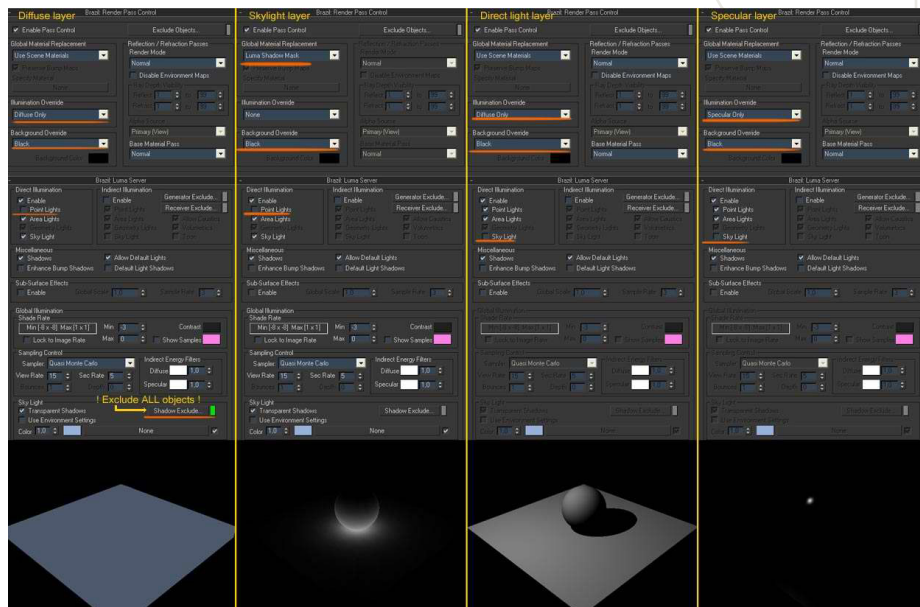


Close-up views of the textured locomotive



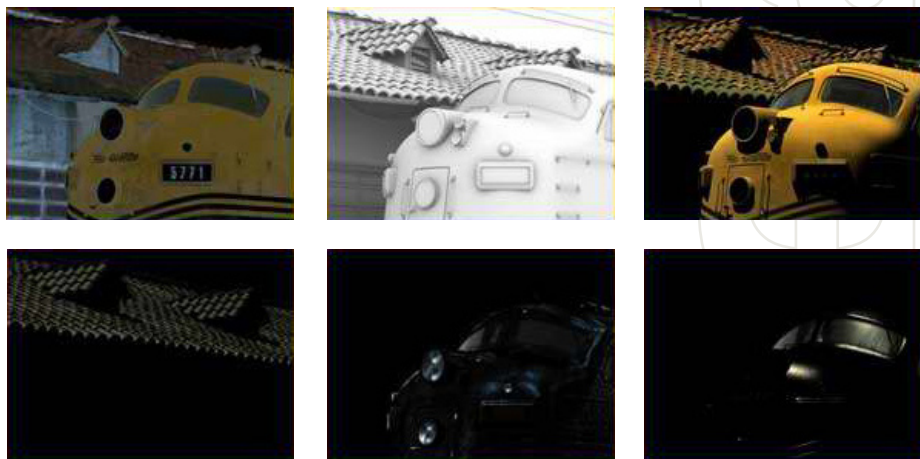
RENDERING

Rendering this scene was the most complex for me because of my hardware limit (Athlon XP 2400+, 1 gig of RAM). I was compelled to render my "Masterpiece" :- by layers. So I rendered out the diffuse, skylight, direct light, specular, z-depth layers, and again the same layers with the additional reflection layer for the train, to composite it and the environment in separate way. I made this image to show those people who want to render their works by layers but don't know how to adjust Brazil r/s to render out every separate layer.



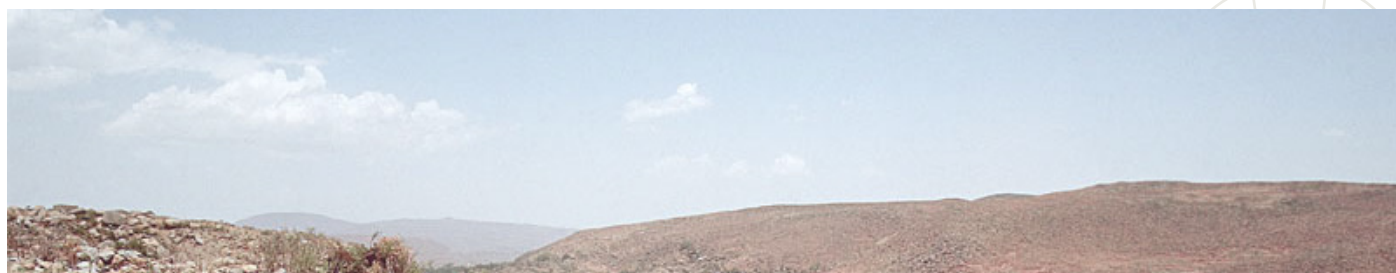
COMPOSITE

This is my favourite part of creating any of the images that I'm working on. I shutdown Max and started up Photoshop. I begin with collecting all layers together. Here they are.



From left to right: diffuse, skylight, direct light, specular, train reflection, train specular.

When every layer was in it's place I started to work with the Sky, which was added for the background from this photo.



Also these birds were pasted to the sky to give some more life to the scene.

The same way I did with the trees, they were taken and traced from the photo too.



Here you can see some sequence which show how my final PSD file looks:

Layers description:

1st layer - background with sky (used "hue/saturation" and "color balance" to adjust sky color).

2nd layer - pictures of the trees with masked background to put them on the sky layer.

3rd layer - diffuse pass with mask which hides black background of this layer.

4th layer - same (diffuse) pass with "screen" blend mode and mask to lighten up parts of the image.

5th layer - skylight layer switched to multiply mode.

6th layer - direct light pass with the mask.

7th layer - same layer modified to greyscale (used to add more light to parts of the image).

8th layer - simple specular pass.

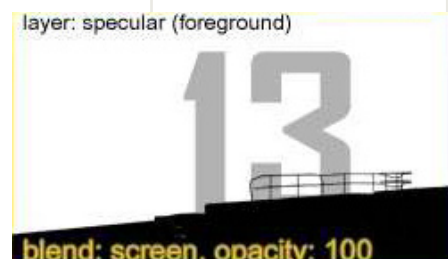
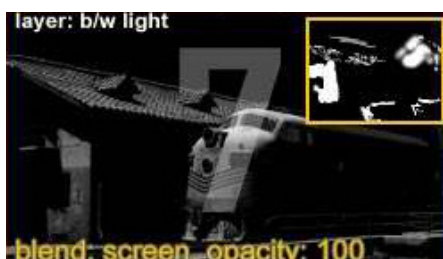
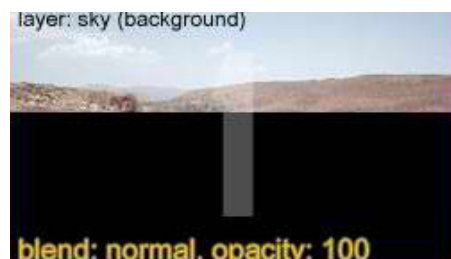
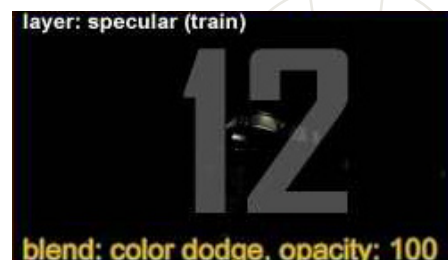
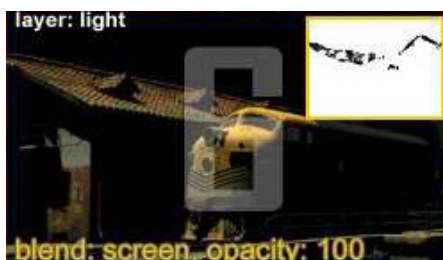
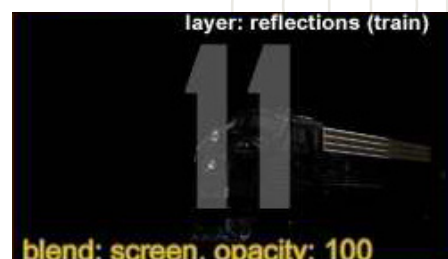
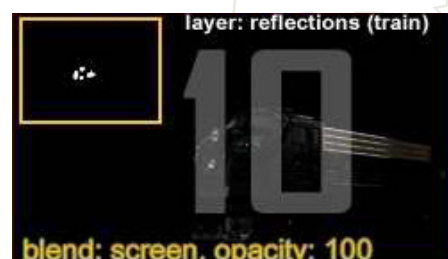
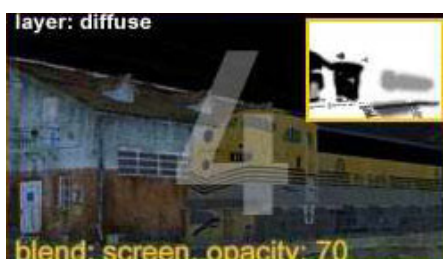
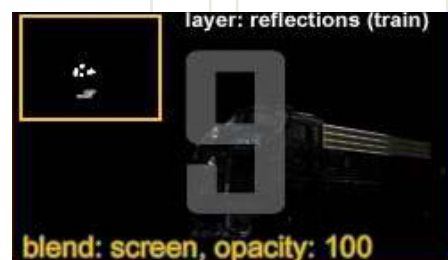
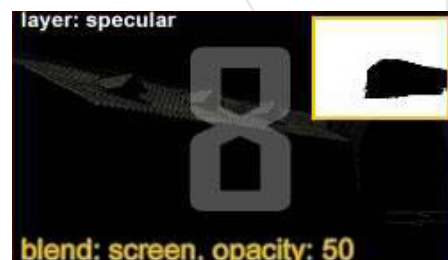
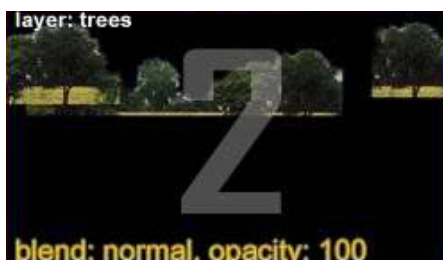
9th layer - pass with reflections of the locomotive (masked to add reflections for the headlights only).

10th layer - the same layer (masked to add more reflections for the headlights).

11th layer - the same layer to add reflections to the whole train.

12th layer - specular pass for the train.

13th layer - specular pass for foreground fence, wall under it and stairs.





POST

When I finished with gathering all passes together, I always making some color correction and post (I used "color balance", "hue/saturation", "brightness/contrast"), adding some fog (using z-depth layer information), noise(when it's needed), glow for the most lighted parts of the image and other final touches. The most important thing in this case: NOT to overdo with all of it!

Here is the final result

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mail: sheff@pisem.net
url: www.cg.4mg.com

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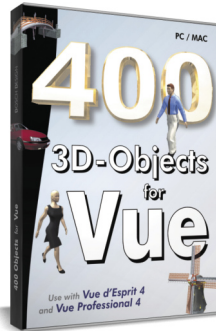
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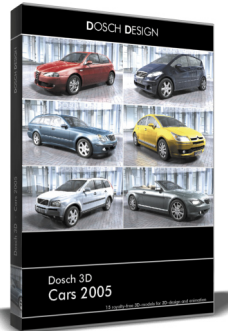
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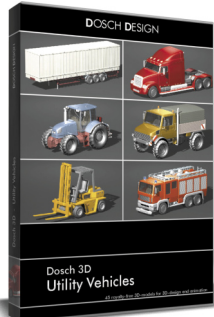


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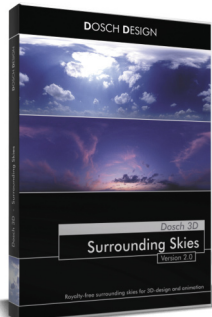
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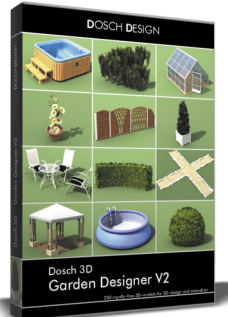
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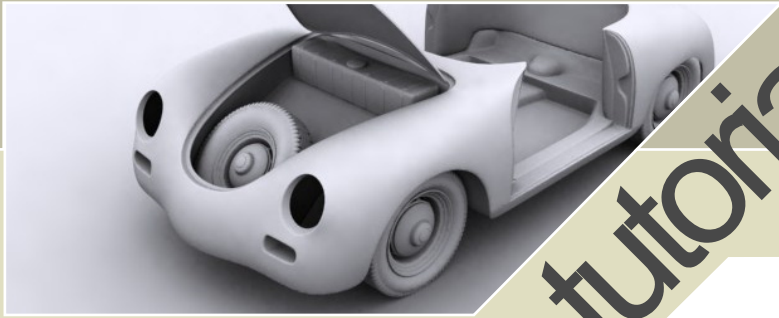
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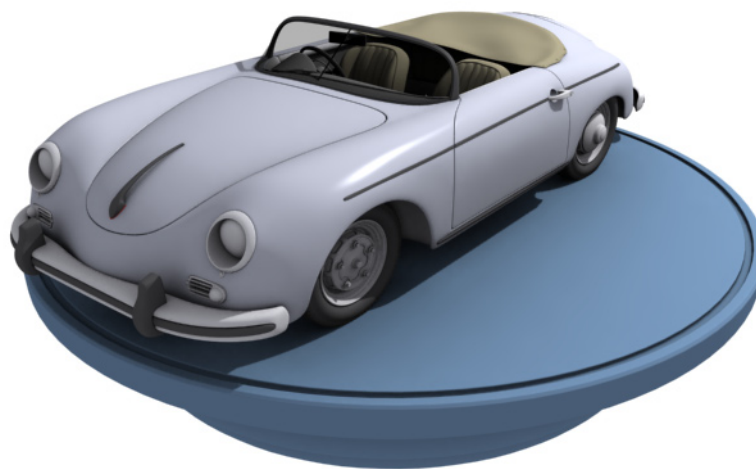


tutorial

LAST MONTH (OCTOBER):
Part 1: Modeling the Car Body pt 1

THIS MONTH:
Part 2 : Modeling the Car Body pt 2

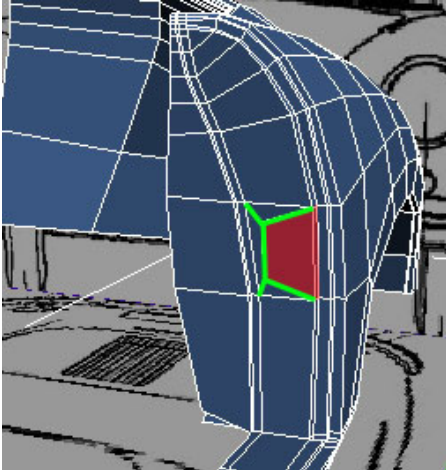
DECEMBER ISSUE:
Part 3 : Modeling the Interior, Accessories
& Wheels



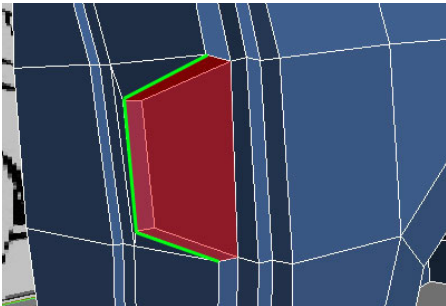
THE PORSCHE 356

BY KARABO LEGWAILA

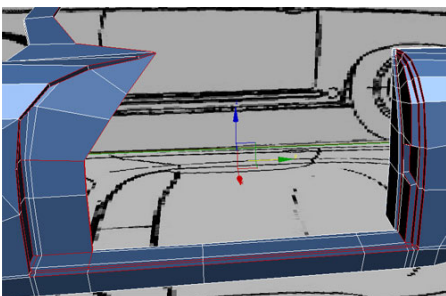
01 Now back onto the body of the car. Now we have to add the door latch. Make the cuts shown in green then delete the red polys.



02 Extrude the edges shown in green inwards and then seal off the hole by creating the polys shown in red. Now you have a nice depression in the geometry for the locking mechanism.

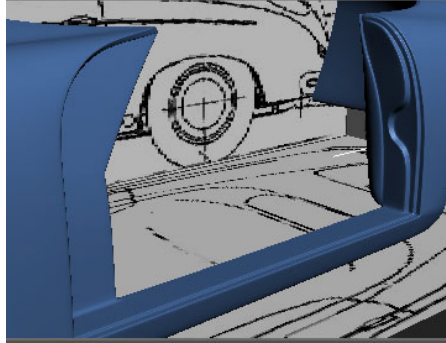


03 Now comes the laborious task of chamfering the edges to get sharper edges. Select all the edges around the door area that require chamfering and chamfer by 0.2 or 0.3 depending on what you prefer. Perform any necessary vertex cleanup.

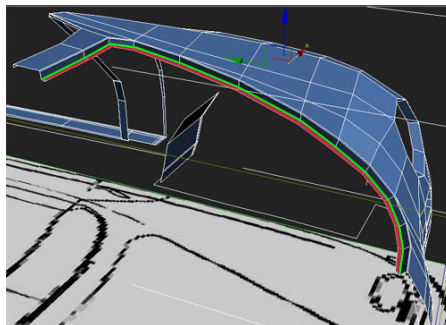


04 When you have chamfered the edges, you should have some nice sharp edges as shown.

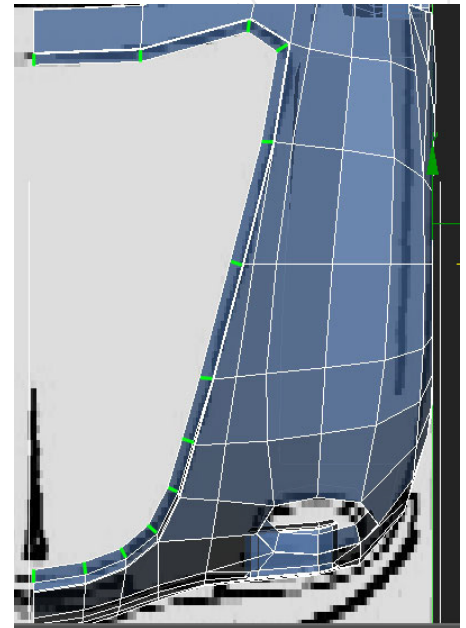
05 Now we are going to detail the inside of the



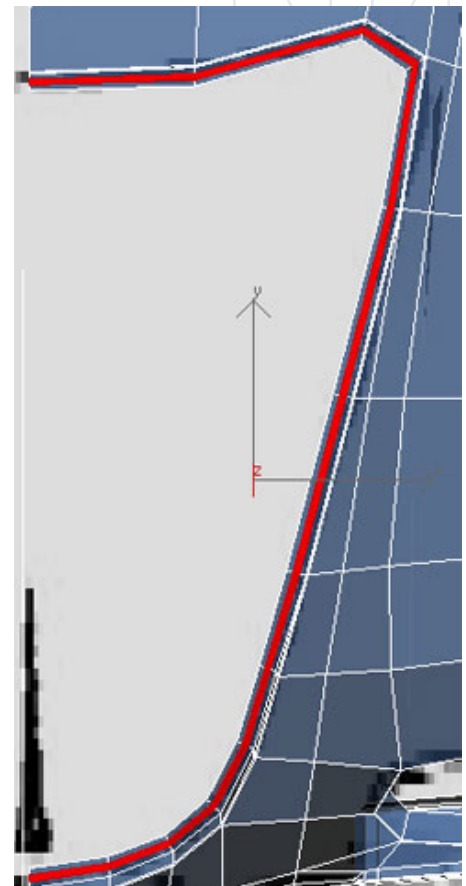
front area. Select the green polys and extrude them to create the thin line of polys shown in red.



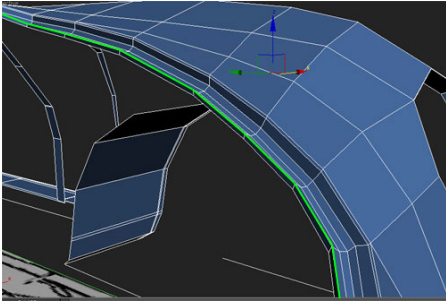
06 Select the edges shown in green and click the little button next to the "Connect" button. When the "Connect Edges" dialog box comes up, put in a value of 2 for the "Connect Edge Segments" then click "OK." This cuts the selected edges and inserts two edges going through



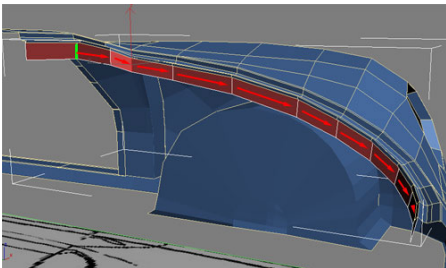
07 Select the thin row of polys formed by the connect operation and move them down in the z-direction just a little to give a small curve to the surface when smoothed.



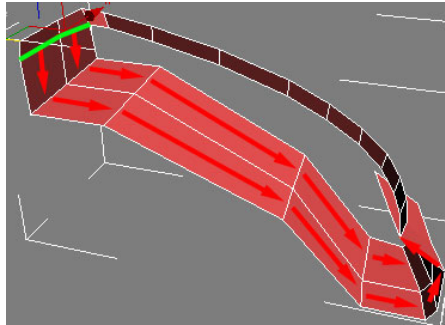
08 Select the innermost edges (in green) around the hood area and extrude them downwards just a little to give a nice lip to the geometry.



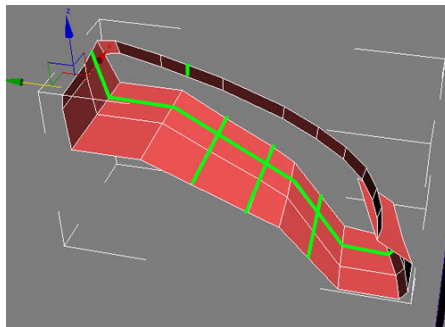
09 Create a new plane and convert it to a poly object. Place it just behind the lip of the hood area and then do a series of extrudes from the back of the hood to the front to begin the inner walls of the hood area.



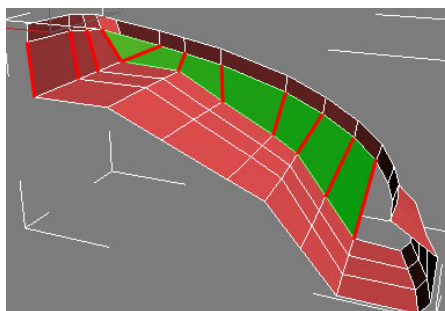
10 Now it's just a matter of sculpting the inside of the hood. Make the extrusions shown in red. There is going to be a spare tire near the front of the car so there has to be a depression for it and that's why I have made the front of the hood area curve downwards. You might want to create a cylinder approximately the size of the tire and place it in there to model the hood area to fit right or you can skip ahead to the tire creation part of the tutorial to make a tire that you can use here.



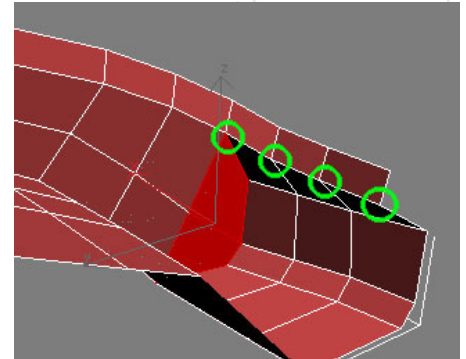
11 Make the cuts shown in green. You can use the "Connect" tool to speed things up if you like.



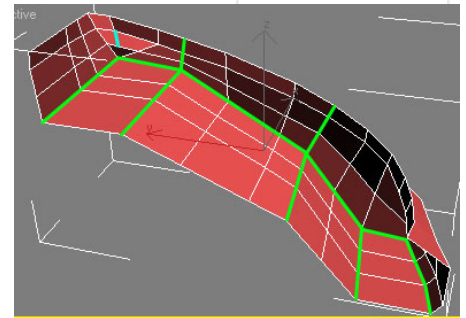
12 Create the polys shown in green. When you have done this, select the edges shown in green and use the "Connect" tool with 1 segment to split the polys.



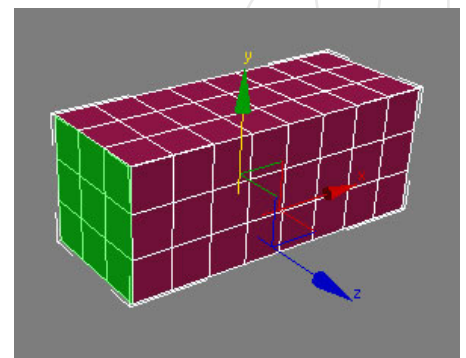
13 Weld the vertices shown in the green circles and then create the red polys.



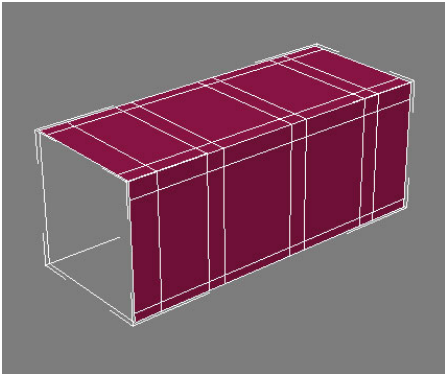
14 Select the green edges and chamfer them by 0.1 and then cut in the edge shown in light blue.



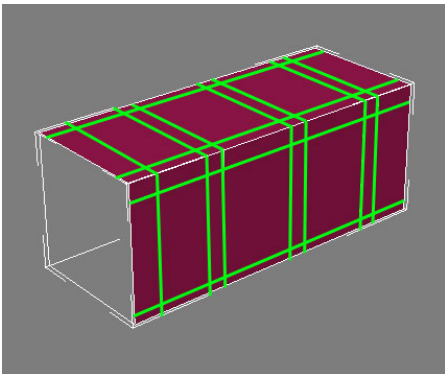
15 Next we will create the tank that is found under the hood of car. Create a box with 3 length segs, 8 width segs and 3 height segs. Convert it to polys and delete the polygons shown.



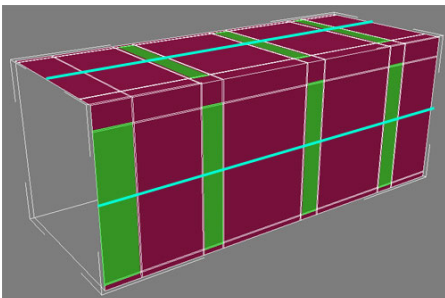
16 Arrange the edges as shown in the picture.



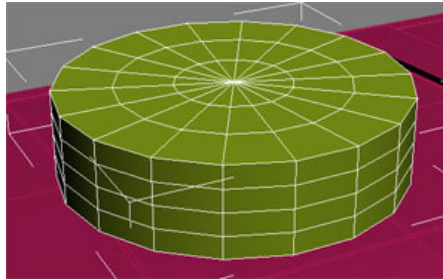
17 Chamfer the edges shown in green by 0.2.



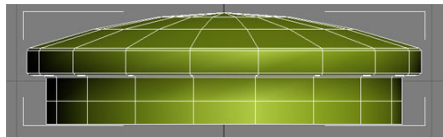
18 Cut in the light blue edges and drag them outwards a little to give the tank a bit of a bulge on the sides. Select the polys shown and extrude them by about 0.45 or so. Throw a symmetry modifier on it to make the other half.



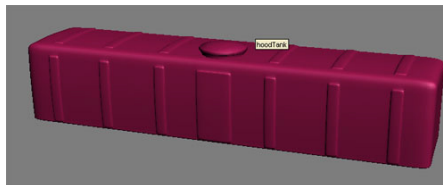
19 Now all you need is a cap for the tank. Create a cylinder like the one in the picture and convert it to a poly object.



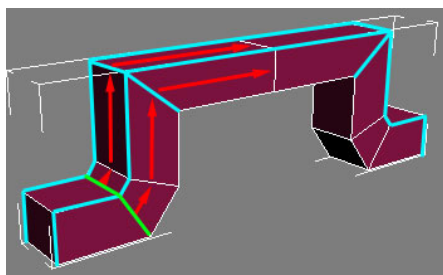
20 Bulge the top of the cap by pulling the rings of edges upwards to make a nice curved bulge. Scale down the lower section of polys and chamfer any edges that need to be sharper. Position the cap on top of the tank.



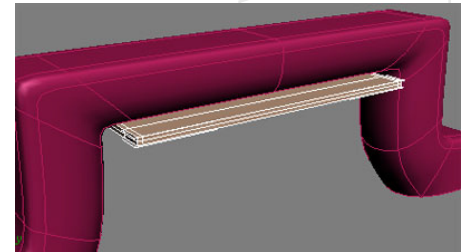
21 The finished tank should now look like this:



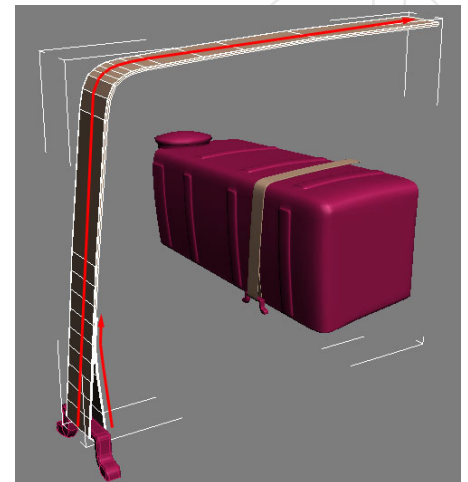
22 The tank is held down by a couple of belts so we are going to make them now. The first thing to make is the loop that the belts are hooked up to. This is relatively easy to make. All you have to do is create a box and do some extrusions from the green lines as shown by the red arrows. You can use the symmetry modifier to make the other half of it. Chamfer the edges shown in light blue.



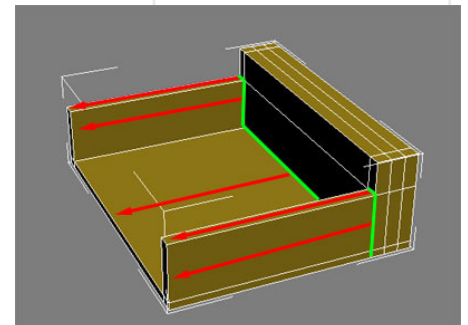
23 Next step is to make the belt that goes through the belt loop. Create a small box with 5 length segs, 3 width segs and 2 height segs and position it under the belt loop as shown.



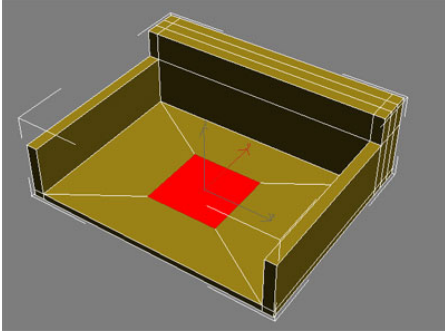
24 Now all you have to do is a series of extrudes to create a belt around the tank we just finished. One end goes over the tank and the other end goes through the loop and back up. The smaller picture shows how the belt fits around the tank.



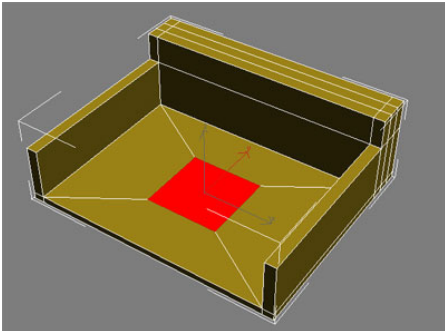
25 We now have to make the clip that attaches the belt on the other side. Create a box with 3 x 3 x 3 segs and extrude the polys shown.



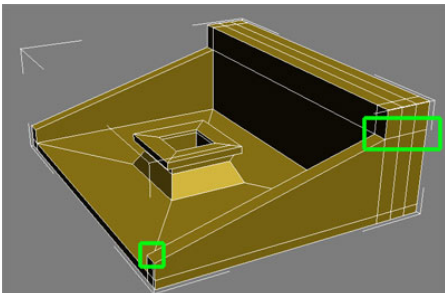
26 Select the top poly and inset it as shown by about 1.5 or so.



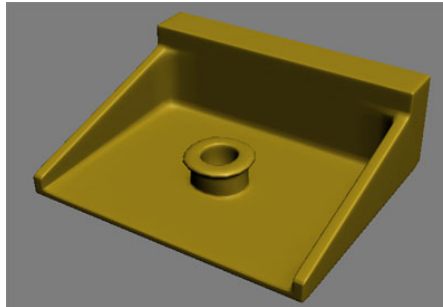
27 Now extrude the selected poly a few times to create the shape shown in the picture.



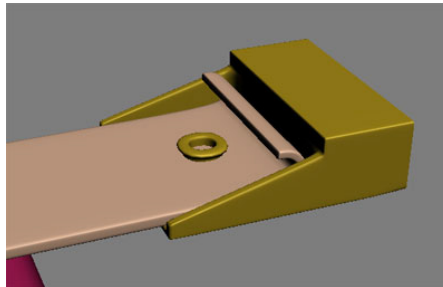
28 Adjust vertices in the green squares on both sides to get the shape shown.



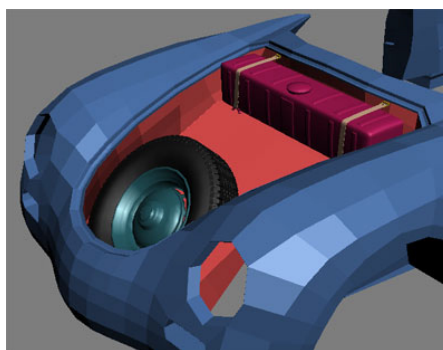
29 Now all you have to do is to chamfer the edges necessary to make the edges sharp when smoothed as shown. I'll leave it up to you to figure out how.



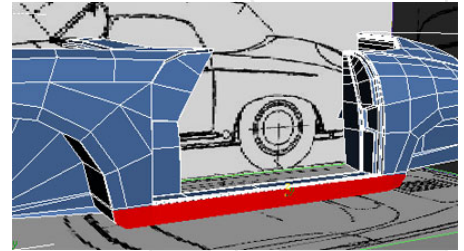
30 Now just finish extruding the belt onto the clip as shown. Add a symmetry modifier to automatically create the one on the other side.



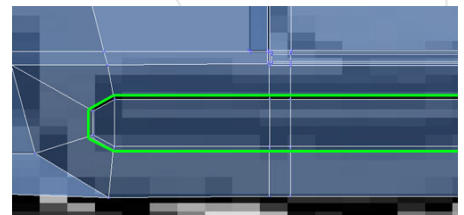
31 Putting everything we have done so far, the hood area should look like the picture. You probably haven't built a tire yet but the picture shows how the spare tire will be located in the hood area.



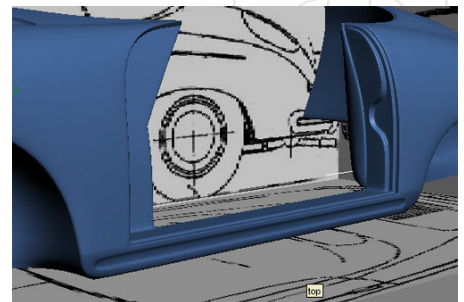
32 More detailing. There is going to be some trim in the side of the car just below the door. We are going to create an indentation for the trim. Select the polys shown in red and inset them. Tweak vertices so that you don't get any dimpling on your surface and so that you can get the right shape.



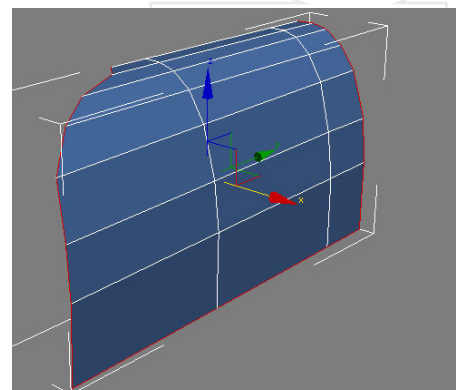
33 Extrude the inset polygons inwards a little bit to create the indentation. Try to get a good shape like I have shown in the picture.



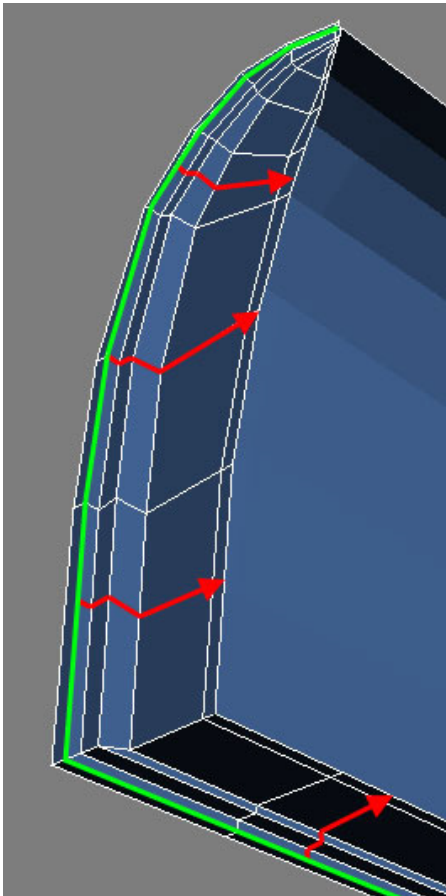
34 When you smooth the geometry you should get a nice groove as shown.



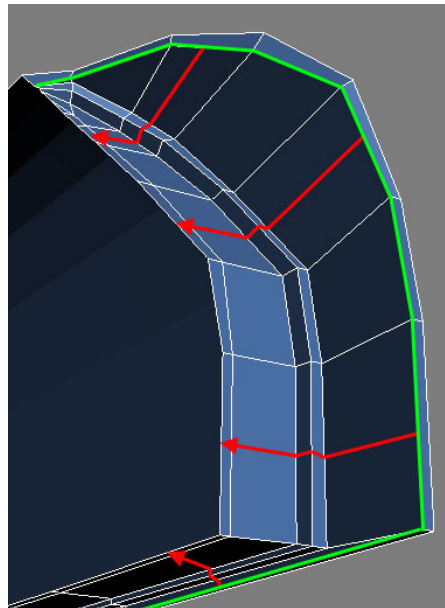
35 Next step is to flesh out the door so that it fits perfectly with the body of the car. Select the red edges shown and extrude them inwards a small distance. Adjust vertices to get the shape right.



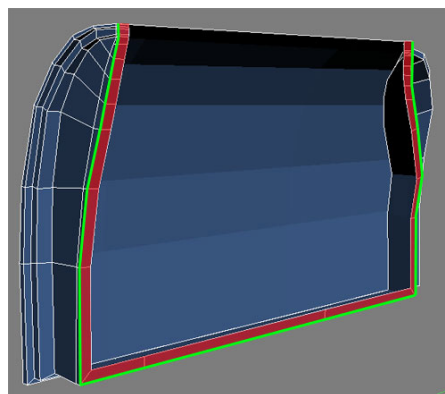
36 Basically, the next few steps are just extrudes like what we have been doing. What you have to do is follow the same extrudes that you did on the door area on the body of the car. Extrude the green edges in the direction of the red arrows. This picture shows the side of the door closer to the rear of the car.



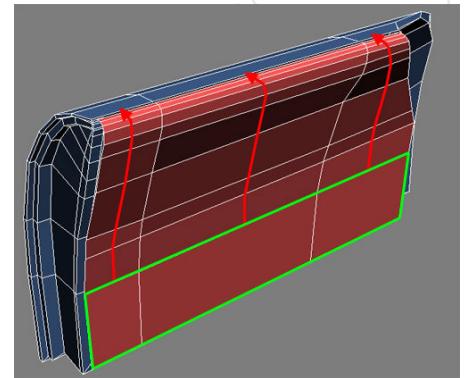
37 The same operations shown from the other side of the door. Just make sure that you follow the shape of the door area on the body of the car that you did earlier so that the door fits perfectly in that space.



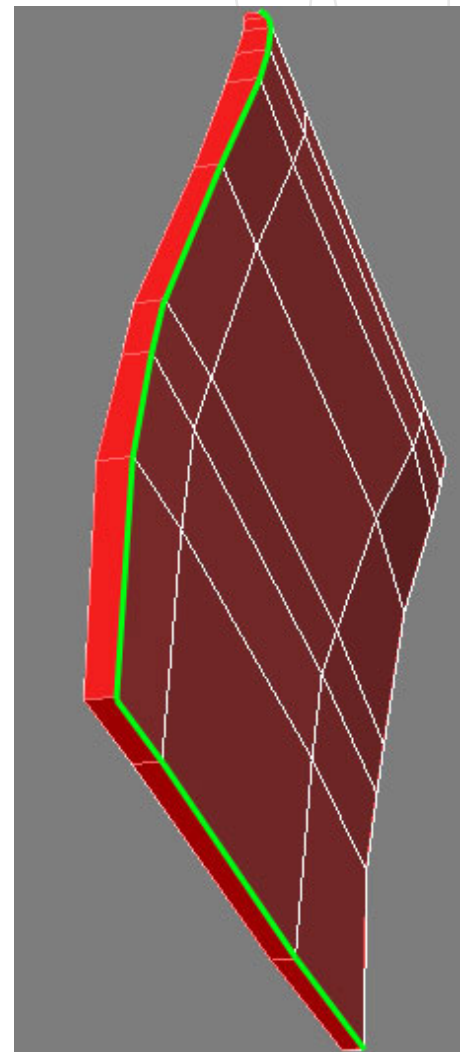
38 Extrude the edges shown in green inwards a little to create the polys in red and give this area a nice lip.



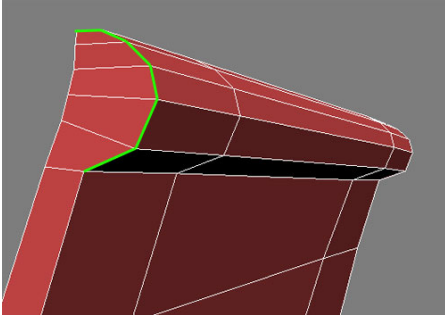
39 We need to put the door cushion over the hole in the door. To start the cushion, first create a poly with 3 width segs and align it with the bottom of the door as shown by the polygon outlined in green. Now it's just a matter of extrudes upwards as shown by the red arrows.



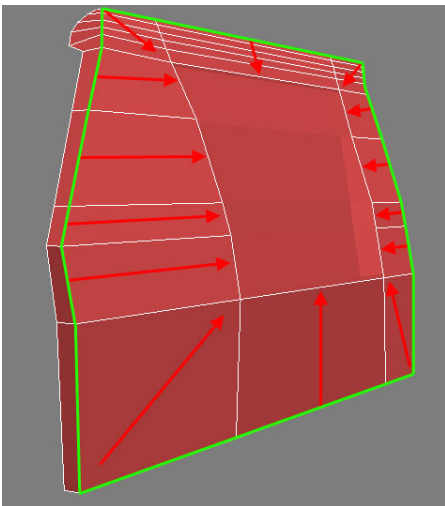
40 Now give the cushion some depth by extruding the outer edges into the door. Select the edges shown in green all around the cushion except the top and extrude them to create the red polys.



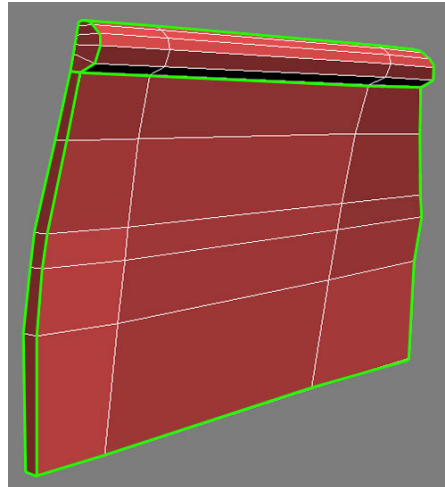
41 Adjust the shape at the top of the cushion to be more like the picture.



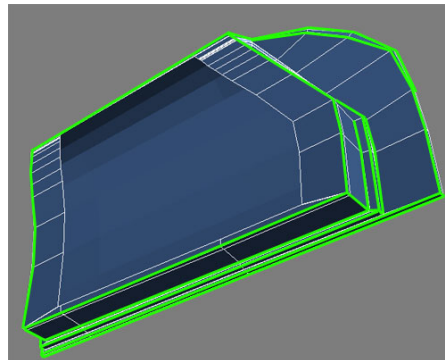
42 From the back of the cushion, select the edges shown in green and extrude them inwards as shown. Make sure to weld any vertices that need welding.



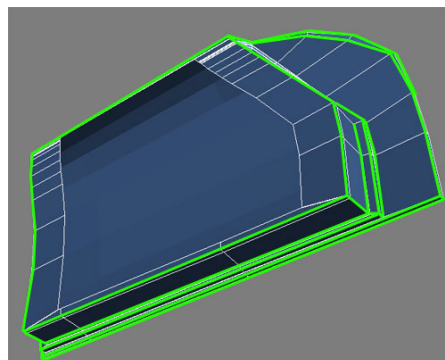
43 Time to do some chamfering to sharpen edges. Chamfer the edges shown in green. There are a few edges not shown in the picture that you must also chamfer and it should be obvious which edges they are. I chamfered by a value of 0.7 but you can experiment with the values. That's all for the door cushion for now.



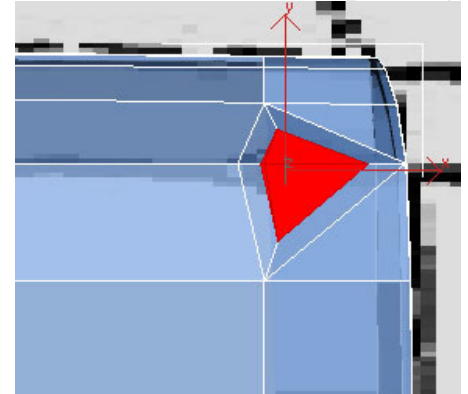
44 We need to chamfer the actual door itself now. Select the edges all around the door that need chamfering. By now it should be obvious to you which edges need chamfering. Not all edges that need chamfering are shown.



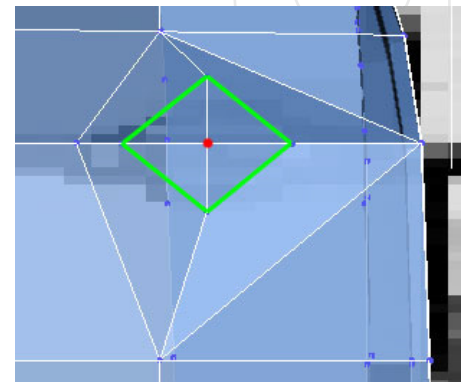
45 The door needs a door handle so that is our next obstacle. Cut in the green edges into the side of the door.



46 Now select the new polys created by the cuts you just made and inset them as shown in the picture.

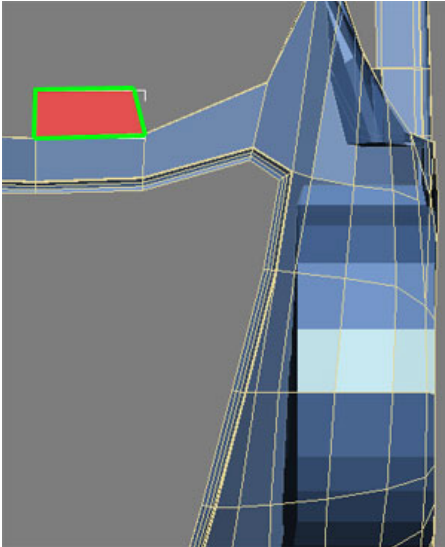


47 Arrange the vertices to form an even diamond shape as shown in the picture. Make sure that you tweak vertices from all viewports to keep the surface smooth and eliminate any dimpling. Select the vertex shown in red and move it into the door to create a depression in the door. Select the green edges and chamfer them by about 0.05 to sharpen the edges around the depression. You will probably need to do a lot of vertex tweaking to make the surface as smooth as possible. A trick you can use is to turn up the specular level and glossiness of the material that you applied to the geometry to make it really shiny and that way you can see errors like bumps in the surface easily.

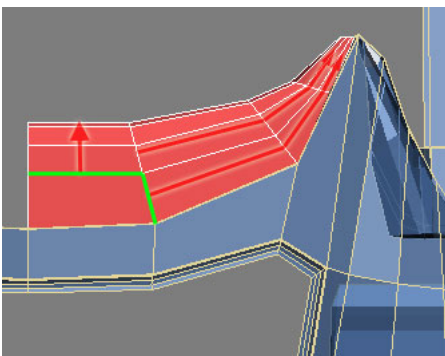


48 Let's put in the dashboard. Create a poly in the top viewport as shown by the poly outlined

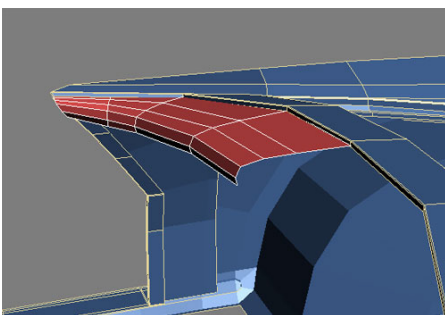
in green.



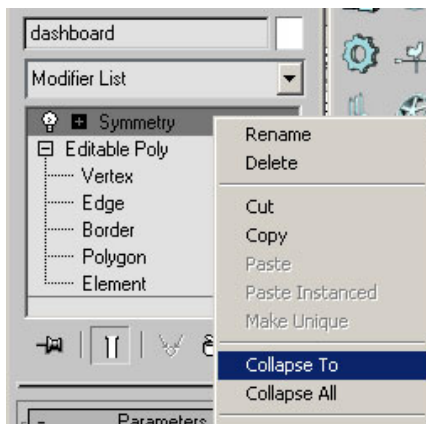
49 Do a series of extrusions to get the shape shown in the picture.



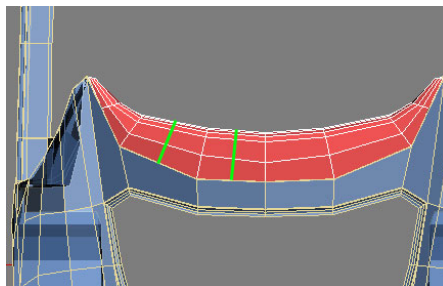
50 This picture shows another view of the dashboard polys so you can see the shape better. Toss a Symmetry modifier on it to get the other half.



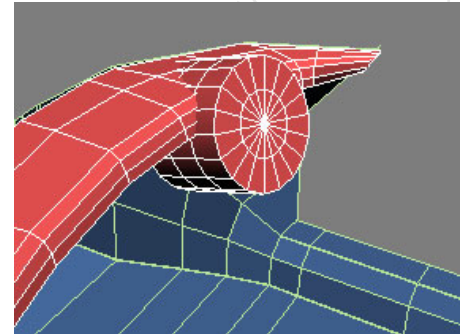
51 Now that it has a symmetry modifier, you need to collapse the stack so that the two halves join together permanently. The reason we do this is because the dashboard is not perfectly symmetrical, there is a steering wheel on one side. To do this, right-click the symmetry modifier in the stack and select "Collapse To" from the menu. You will get a little warning but ignore it and click on the button labeled "Yes."



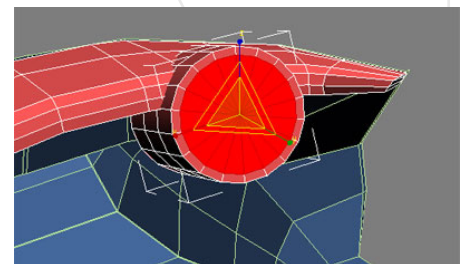
52 Cut the edges shown in green on the right side of the car. You can use the "Connect" or "QuickSlice" tools to make it faster for you.



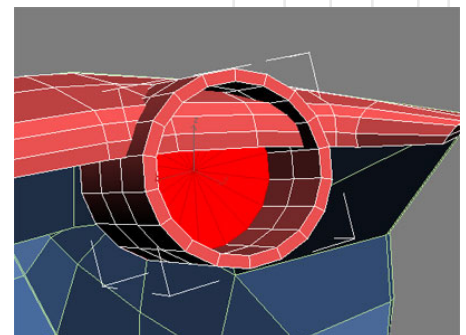
53 Create a cylinder and position it in the dashboard as shown. Squash it down on the z-axis a little. Convert it to a poly.



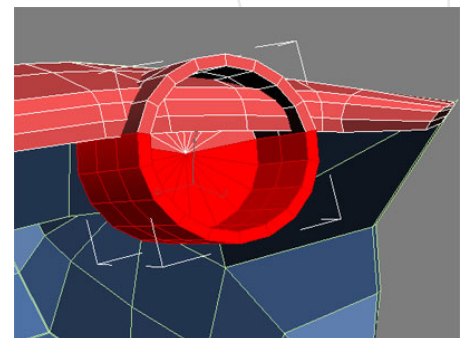
54 Select the polys shown and scale them up as shown.



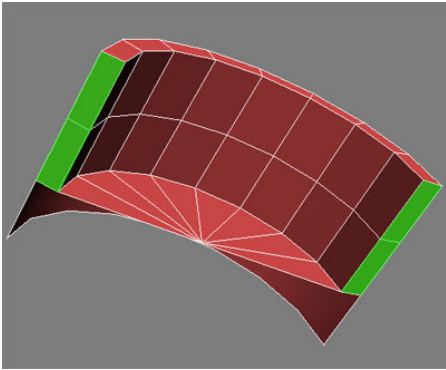
55 Extrude the polys inwards a couple of times as shown.



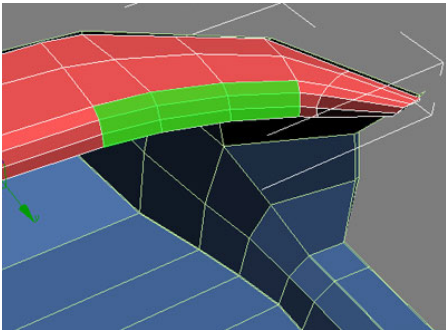
56 Select the polys shown and delete them.



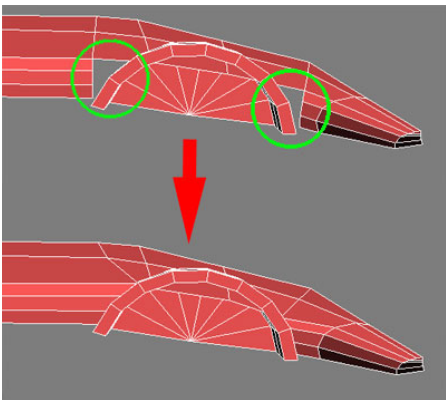
57 Create the polys shown in green to fill the holes on the underside of the cylinder.



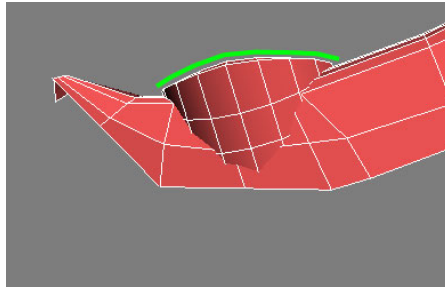
58 Hide the cylinder. Select the polys shown in green on the dashboard and delete them.



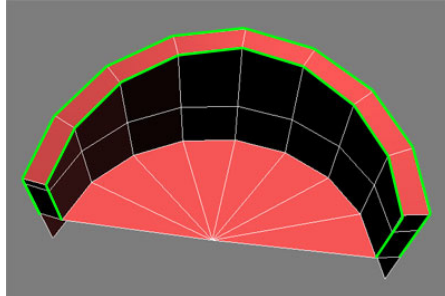
59 Unhide the cylinder and then adjust vertices on the dashboard so that the holes shown in the green circles are no longer there.



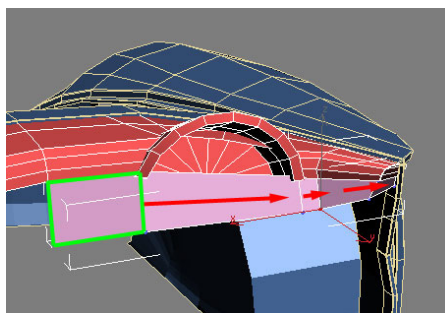
60 The picture shows a top view of the dashboard. Adjust vertices of the cylinder to get a nice curve as shown by the green line.



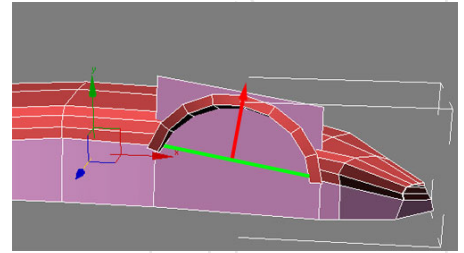
61 Select the edges shown in green and chamfer them by 0.1 or so.



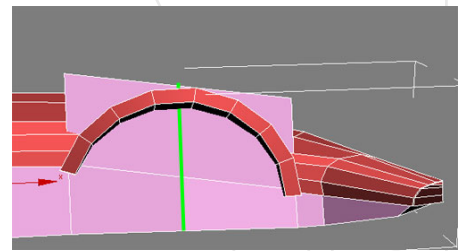
62 Starting on the lower half of the dashboard. Create a new poly as shown by the polygon outlined in green and then do a few extrusions in the direction of the arrows. Make sure it lines up with the top half of the dash. Throw a symmetry modifier on it and then collapse the stack like we did with the top part of the dashboard.



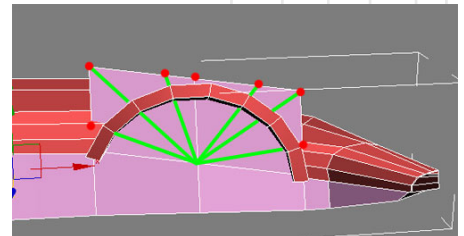
63 Select the edge shown in green and extrude it upwards as shown.



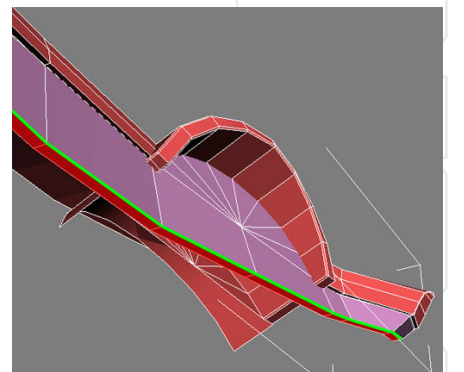
64 Use the "Connect" tool to cut in the edge shown in green.



65 Make the cuts shown by the green lines. Now adjust vertices shown in red so that the geometry doesn't stick out.

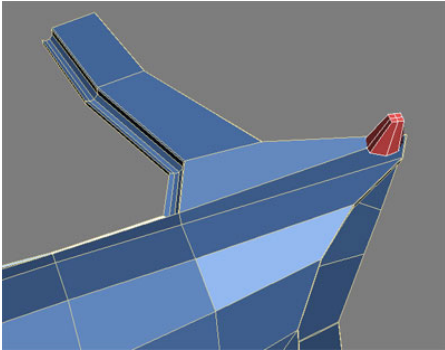


66 Select the green vertices along the whole bottom of the dash and extrude them inwards to give it a nice lip.

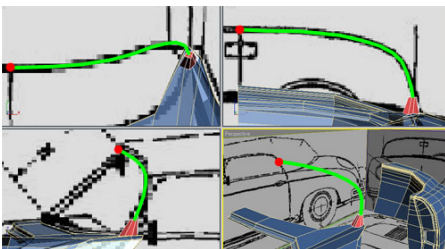


67 Now let's put the windshield on the car.

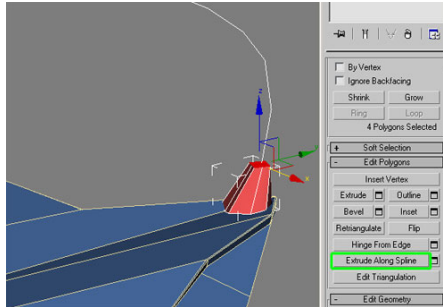
Create a box and position it at the position shown in the picture. Adjust vertices to get a shape similar to the shape shown in the picture.



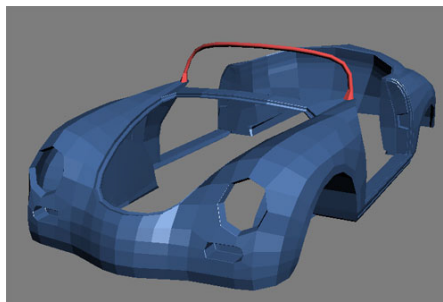
68 The logical thing would be to do a series of extrusions to create the frame of the windshield but that's rather tedious and time-consuming. There is an easier way to do this. Start by creating a spline by going to: Create->Shapes->Line from the main menu and drawing the line shown in the picture in green. Just draw half the line because we are going to add a symmetry modifier. Make sure the vertex on the line shown by the red dot has an x-coordinate of zero.



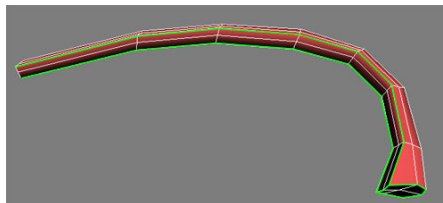
69 Now comes the fun part. Select the polys shown in red on the box you created and then click the "Extrude Along Spline" button then click the spline you drew. This does all the extrusions for you automatically. Add a symmetry modifier and adjust any vertices that need adjusting. You will also need to delete the polys at the center of the car.



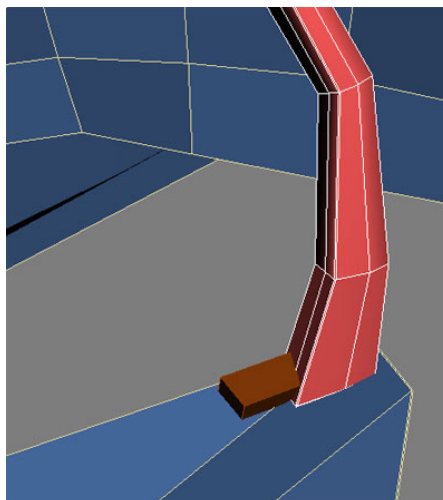
70 You should get something like this:



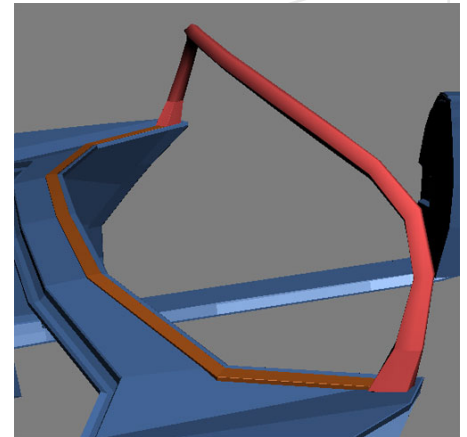
71 Chamfer the green edges by about 0.1 to sharpen those edges.



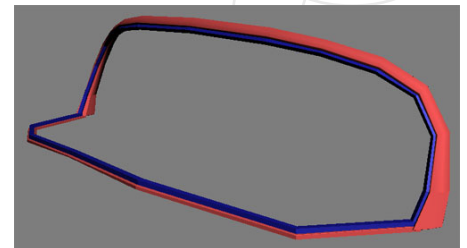
72 Create another box and position it at the base of the windshield frame you just made.



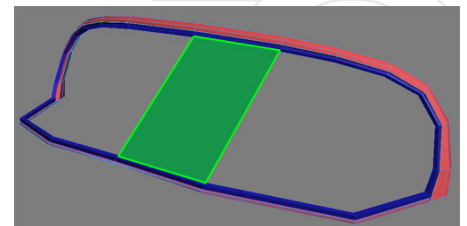
73 Now just like the windshield frame, draw a spline all the way round to the center and the extrude along it. Throw a symmetry modifier on it. And chamfer the edges to sharpen them.



74 The next thing to make is the rubber that lines the edges of the windshield. This is achieved the same way with a box that is extruded around the windshield. Create the box and extrude it around as shown by the blue geometry in the picture then throw a symmetry modifier on it to make the other side.

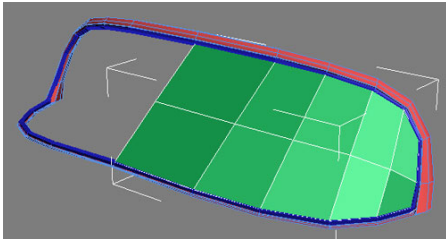


75 The glass is pretty easy to make. Create a plane (shown in green) and align it to the rubber of the windshield as shown in the picture.

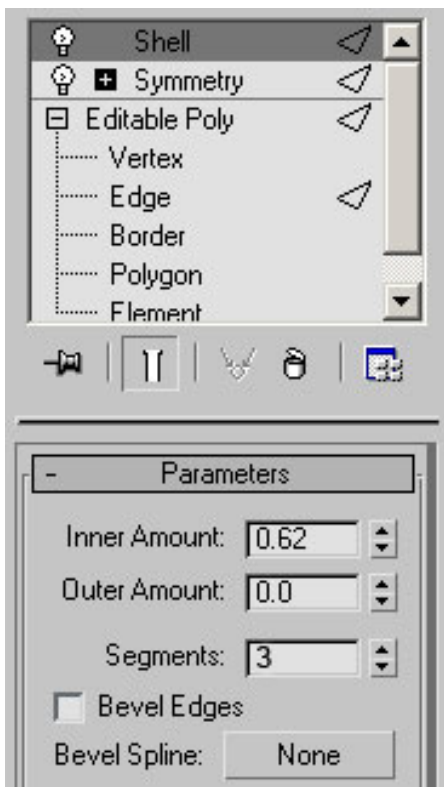


76 Now just do some extruding to fill out the

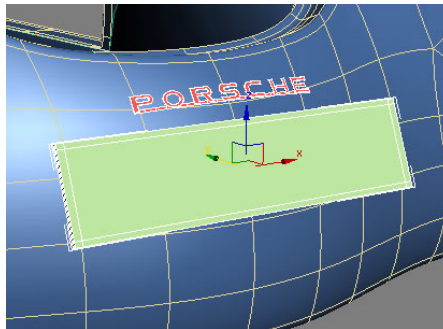
rest of the glass. You can also cut in some edges if necessary. Put a symmetry modifier on it.



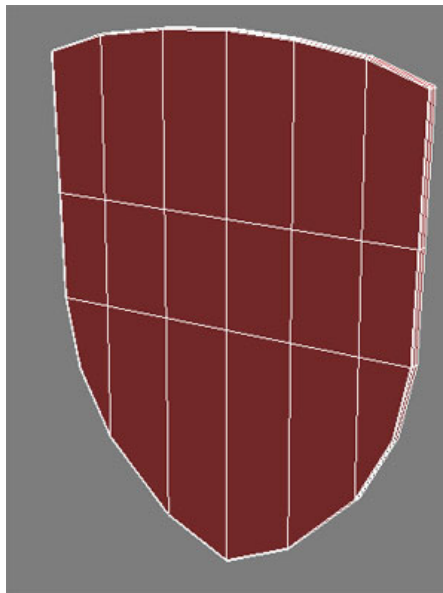
77 If you want the glass to look realistic when rendered, you will have to give it some thickness like real glass. The easy way to do this is to put a "Shell" modifier on the geometry and this automatically thickens it. Play with the settings till you get something you like. The settings shown are the ones I used. Put a MeshSmooth on it.



78 How about we put some license plates on the front and the rear? Create a box and position it on the front as shown. Duplicate it and put it at the back and adjust it accordingly.



79 Create a box and shape it like shown in the picture. You can make half of it and then put a symmetry modifier then collapse the stack.



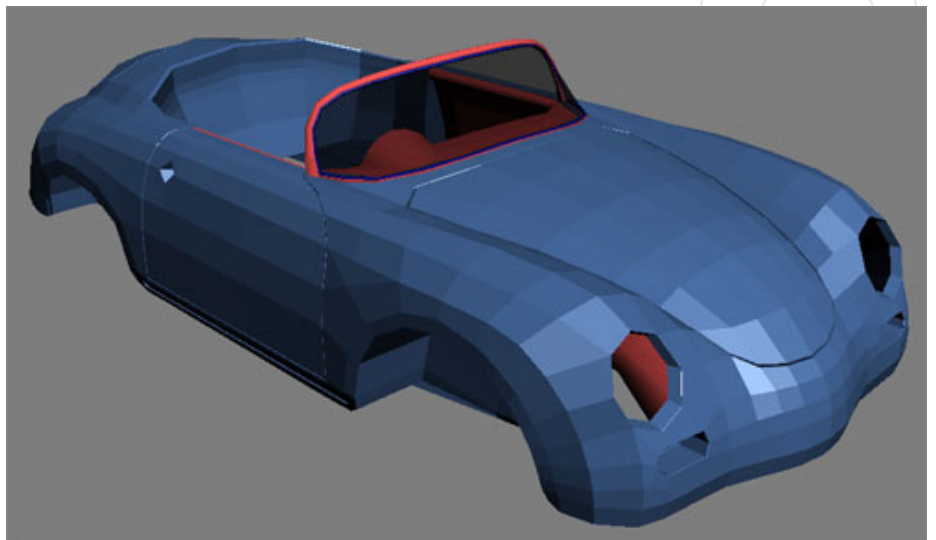
This is the shape of the Porsche emblem that is located on the side of the car next to the door.

80 Place the emblem on the side of the car as shown.



TUTORIAL BY :
KARABO LEGWAILA

Progress so far:



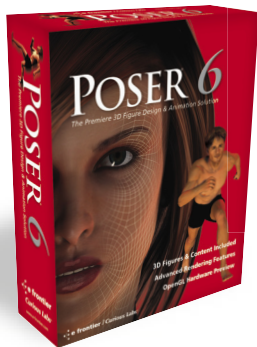
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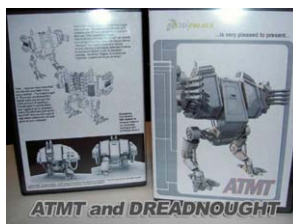
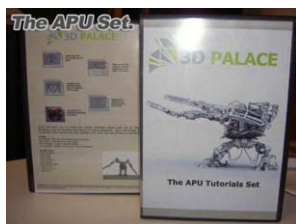


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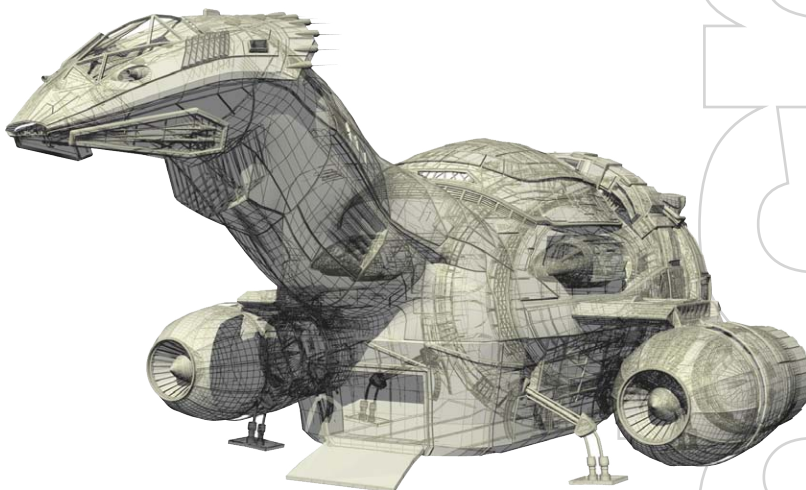
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Result of the study made within an establishment:

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30% were influenced by the display to purchase product

Encourage

90% stopped to examine

Attraction

500% in comparison with static displays

Reminder of mark

57% against 24% TV

Sales

46% increase of sales

Models

IP3D17 T	
Field of Vision*	49 degrees
Image Size**	Up to 30,48 cm.
Viewing Distance***	30 cm.
Focal Length****	Up to 61 cm.
Screen size (diagonal)	43,18 cm.
Width, height, depth	43,18 x 66,04 x 33,02 cm.
Weight	25 kg

IP3D29 T	
Field of Vision*	60 degrees
Image Size**	Up to 30,48 cm.
Viewing Distance***	From 30 cm. to 1,25 m.
Focal Length****	Up to 61 cm.
Screen size (diagonal)	73,66 cm.
Width, height, depth	71,12 x 70,48 x 49 cm.
Weight	37 kg

IP3D40 T	
Field of Vision*	60 degrees
Image Size**	Up to 45,72 cm.
Viewing Distance***	From 30 cm. to 1,25 m.
Focal Length****	Up to 91,44 cm.
Screen size (diagonal)	1 m.
Width, height, depth	92,71 x 114,30 x 60,96 cm.
Weight	68 kg

IP3D17	
Field of Vision*	49 degrees
Image Size**	Up to 30,48 cm.
Viewing Distance***	30 cm.
Focal Length****	Up to 61 cm.
Screen size (diagonal)	33 cm.
Width, height, depth	43,18 x 66,04 x 33,02 cm.
Weight	25 kg

IP3D29	
Field of Vision*	60 degrees
Image Size**	Up to 30,48 cm.
Viewing Distance***	From 30 cm. to 1,25 m.
Focal Length****	Up to 61 cm.
Screen size (diagonal)	45,72 cm.
Width, height, depth	71,12 x 70,48 x 49 cm.
Weight	38,55 kg

IP3D40	
Field of Vision*	60 degrees
Image Size**	Up to 45,72 cm.
Viewing Distance***	From 30 cm. to 1,25 m.
Focal Length****	Up to 91,44 cm.
Screen size (diagonal)	73,66 cm.
Width, height, depth	92,71 x 114,30 x 60,96 cm.
Weight	72,57 kg

All products come as a standard black chassis. Optional customized covers and facades are available. Specifications are subject to change without notice.

* Field of Vision: the area in which the projected 3D image is clearly visible.

** Image size: the viewable size of the 3D image.

*** The distance from **IMAGEPRO3D®** that is most advantageous for viewing the projected 3D image.

**** Focal Length: the distance the 3D image appears to float in front of **IMAGEPRO3D®**.



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